

# HIT PARADER

35 CENTS/CDC

A CHARLTON PUBLICATION

APRIL

**DYLAN SCOOP!**

WHY The ANIMALS  
are Dead For  
ERIC BURDON

WHAT Jeff Beck Did  
To The YARDBIRDS

KINKS Have PROBLEMS  
HIT BY GOOD VIBRATIONS

ENGLAND

Plus MAGOOS

THE GYRIE

How The RAIDERS RECORD

PLUS  
LOTHAR  
DONOVAN  
BOBBY DARIN  
YOUNGBLOODS  
MITCH RYDER  
CHUCK BERRY  
WILSON PICKETT



MARY MARY

RUBY TUESDAY

LET'S SPEND THE  
NIGHT TOGETHER

FOR WHAT IT'S WORTH

GREEN BOTTLE LOVER

GREEN GREEN GRASS  
OF HOME

LOVIN' YOU • 98.6

PRETTY BALLERINA

INDESCRIBABLY BLUE

KIND OF A DRAG

RIDE RIDE RIDE

STAND BY ME

COLOR MY WORLD

KNIGHT IN RUSTY ARMOR

HELLO HELLO

I'VE GOT TO HAVE  
A REASON

HOW DO YOU  
CATCH A GIRL

WE AIN'T GOT  
NOTHIN' YET

STANDING IN THE  
SHADOWS OF LOVE

BRING IT UP

SNOOPY VS. THE RED BARON

THE BEAT GOES ON

IT'S NOW WINTER'S DAY

BLUE AUTUMN

TELL IT TO THE RAIN

GROUP SCOOP / The MUSIC MACHINE  
The SPARROW • The DOORS  
The BaSS  
in Jazz  
AND ROCK

• CURRENT RECORD RELEASES •

MUSIC SPOTLIGHT

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• THE SCENE •



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3555. Plus: Love Is Like An Itching In My Heart, Money, etc.



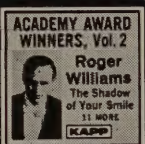
3542. Also: The Shadow Of Your Smile, Five Minutes More, etc.



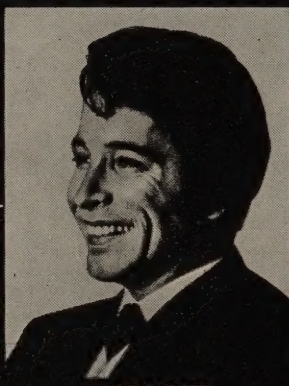
3554. Plus: Eve Of Destruction, Walk Right In, 12 in all



1212. Also: Gettin' Even, I Overlooked An Orchid, etc.



3560. Also: The Way You Look Tonight, All The Way, 12 in all



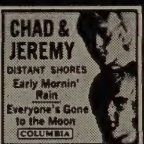
HERB ALPERT



3466. Also: Mockin' Bird Hill, Cross Over The Bridge, etc.



2276. Also: Kansas City Star, In The Summertime, etc.



3577. Also: The Way You Look Tonight, I Won't Cry, etc.



3476. Also: Muddy Water, Mableene, La Bamba, 12 in all



2340. Also: Angie, Kathy's Song, I Am A Rock, etc.



3165. Also: Sometime Lovin', The King Of Names, 12 in all



3441. Also: Sleepy Time Gal, Georgia Rose, 6 more



3164. Plus: Good Good Lovin', A Satisfied Mind, etc.



3396. Also: Lost Woman, Ever Since The World Began, etc.



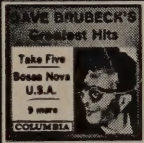
3359. Also: Forever Or No More, Every Thing But Time, etc.



3370. Also: Home-ward Bound, Strangers In The Night, etc.



2688. Wait For The Sunshine, The Cabin On The Hill, etc.



2113. Also: The Duke, Camptown Races, Trolley Song, etc.



2715. Also: Cloudy, Cry, Big Little Woman, 12 in all



2696. Also: Running Scared, Blue Angel, It's Over, 12 in all



2716. Also: Barefootin', Louise, Louie, Wooley Bully, etc.



2695. Also: The Shadow Of Your Smile, 12 in all



2438. Plus: Good Times, The Spider And The Fly, etc.



THE ROLLING STONES



2683. Plus: Say You, Ain't Too Proud To Beg, 12 in all



2673. Also: On A Clear Day, All Or Nothing At All, etc.



2661. Also: Slow Walk, Jabbo, Hooks, Fat Bag, 5 more



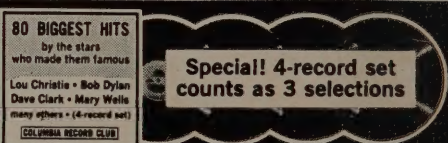
2674. Also: Just A Little Bit, Trickle, Dickie, 8 more



2623. Also: These Boots Are Made For Walking, 9 more



2671. Also: Little By Little, La Bamba, 12 great songs in all



Special! 4-record set counts as 3 selections

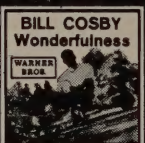
2680-2681-2682. Four-Record Set (Counts As Three Selections). The 80 biggest hits of the decade, by the stars who made them.



2615. Also: There She Goes, All I Really Need Is You, etc.



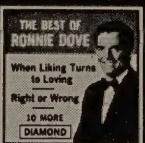
2597. Plus: Sweet Little Sixteen, Rock & Roll Music, etc.



2605. "Some of his funniest material." Billboard



2613. Also: Say You, One Kiss For Old Times Sake, etc.



2603. Also: King Of The Road, Days Of Wine And Roses, etc.



2610. Blowin' In The Wind, Teach Me To Fight, Hold Me, etc.



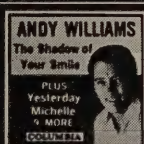
2609. Plus: One For My Baby, Hey Diddle Diddle, 8 more



2616. Blowin' In The Wind, Teach Me To Fight, Hold Me, etc.



2648. Plus: Call Me, The Shadow Of Your Smile, 12 in all



2460. Also: Try To Remember, A Taste Of Honey, etc.



2434. Also: Helpless, Since You've Been Gone, etc.



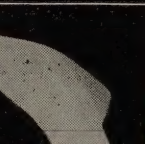
1013. Also: Twelfth of Never, No Love Come To Me, etc.



2402. Also: If Ain't Me Babe, Flowers On The Wall, etc.



2436. Plus: And I Love Her, Billy Boy, Satan Doll, etc.



1037. "The most adventurous musical ever made." Life



1530. Greater than ever... winner of 6 Academy Awards



2293. Well done and full of good sound... laughs... S.F. Chron.



2427. Also: Run For Your Life, Uptight, The Snake, etc.



2617. All My Loving, If I Fell, Help, And I Love Her, etc.



2601. Also: Let It Be Me, Gail Me, Time, Sand, etc.



NANCY SINATRA



2686. Michelle, I'm Coming Home Cindy, A Taste Of Honey, etc.



2398. Also: Melodie d'Amour, Jamaica Farewell, etc.

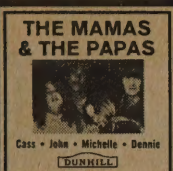


3215. Good Rockin' Satin's Blues, Eight Hour Day, etc.





2629. Also: Time Is On My Side, It's All Over Now, 7 more



3244. Plus: That Kind Of Girl, Words Of Love, 9 more



3510. Also: Summer In The City, The Work Song, Wildcat, etc.



3474. Also: Season Of The Witch, The Trip, 7 more



2238. Also: Out Of Sight, I'm Crying, Night Train, etc.



3546. Plus: Last Call, Money, Twist Lacka-wahina, 7 more



DAVE CLARK FIVE



3553. Also: In The Still Of The Night, Then, Brenda, etc.



2286. A real bargain. Two records count as one selection



3559. Also: A Corner In The Sun, Home-ward Bound, 8 more



3508. Also: Changes, Remember, Your Own Love, 12 in all



2396. Also: Do You Love Me, Bits And Pieces, etc.



2692. Also: Good Lovin', Go On, I Meant You, etc.



3477. Also: I Talk To The Trees, Pretoria, Cabbage, etc.



3471. Also: I See You, Mr. Spaceman, Hey Joe, 6 more



2277. I Can't Get Over Me, Half-Way Loved, 10 more



3366. Also: Set Me Free, Dedicated, Follow-er Of Fashion, etc.



3432. Also: Come Running Back, Any Time, 7 more



3447. Also: Your Love, I Want You, Lost Girl, Evil, etc.



3475. Also: Twelfth Of Never, Cruel War, Pind Piper, etc.



CHER



2714. Plus: I'm So Proud, Good Lovin', Say I Am, etc.



2691. Plus: Tears, Careless, What Color Is A Man, etc.



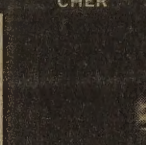
2697-2698. Two-Record Set (Counts As Two Selections). Also: I Want You, Just Like A Woman, Memphis Blues Again, 10 more



2426. Also: Like a Rolling Stone, Girl From Ipanema, etc.



2417. Also: Yesterday, Unchained Melody, 12 in all



THE SUPREMES



2639. "The best musical score of '65." -Am Record Guide



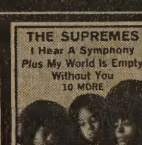
2606. Also: Live Wire, Quicksand, Wild One, 7 more



2602. Plus: A Well Respected Man, You Baby, Daydream, etc.



2678. Also: Only You, Harbor Lights, Magic Touch, etc.



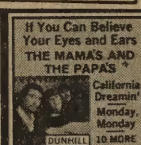
2417. Also: Yesterday, Unchained Melody, 12 in all



THE SUPREMES



2187. Back In My Arms, Ask Any Girl, Mother Dear, 5 more



2595. Also: Do You Wanna Dance, Spanish Harlem, etc.



2418. Plus: Twistin' Postman, Strange I Know, etc.



2672. "The best musical of the season." -CBS News



2435. Also: Since I Fell For You, Spartacus, etc.



2407. Where Am I Going, C'est Se Bon, Yesterdays, etc.



2403. Also: Big Man In Town, Toy Soldier, Ronnie, etc.



1700. Also: All Cried Out: Don't Say It, Baby: Nothing, etc.



2600. Plus: See How They Run, I Got A Man, Deserted, etc.



1327. Also: Sticks And Stones, One Mint Julep, etc.

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3. Check whether you want your 10 records (and all future selections) in regular or stereo.
4. Check the type of music in which you are mainly interested.

**HOW THE CLUB OPERATES:** Each month you will receive, free, the Club's music magazine. Each monthly issue will contain over 300 different records. You may accept any of the records offered. After purchasing your first album through this advertisement, your only obligation is to purchase a record a month during the coming nine months. Thereafter, you have no further obligation to buy any records from the Club . . . and you may discontinue your membership at any time.

The records you want are mailed and billed to you at the regular Club price of \$3.79 (Classical \$4.79; occasional Original Cast recordings and special albums somewhat higher), plus a small mailing and handling charge. Stereo records are \$1.00 more.

**MONEY-SAVING BONUS-RECORD PLAN.** If you do wish to continue membership after fulfilling your enrollment agreement, you need buy only 4 records a year to remain a member in good standing. Furthermore, you will be eligible for the Club's bonus-record plan . . . which enables you to get the records you want for as little as \$2.39 each (plus a small mailing charge).

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Telephone Number.....			
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4		5	
MY MAIN MUSICAL INTEREST IS (check one box only)		ALSO SEND ME THIS RECORD AS MY FIRST SELECTION	
<input type="checkbox"/> Teen Hits <input type="checkbox"/> Listening & Dancing <input type="checkbox"/> Jazz <input type="checkbox"/> Broadway & Hollywood <input type="checkbox"/> Country & Western		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9	

337/F67

APO, FPO addresses: write for special offer

15



# hit Parade....

APRIL 1967

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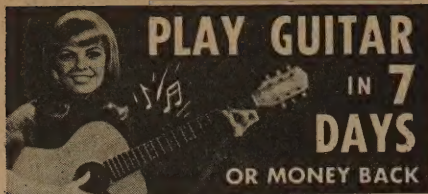
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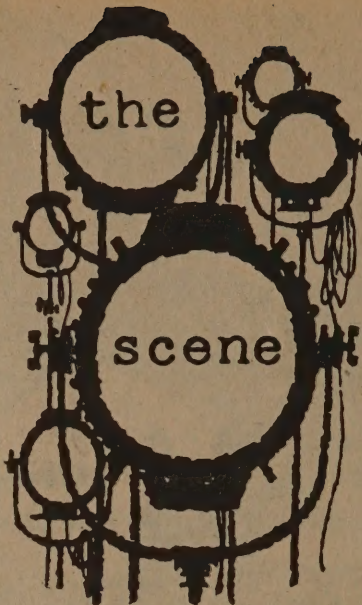
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The man on the street knows very little about jazz and rock and roll because the Enquirer won't print anything worthwhile. Everyone is familiar with the sensational news stories concerning well-known musicians - stories that never even mention their accomplishments in music.

Despite all the degrading publicity, rock and jazz are the only meaningful musical forms allowed to thrive in America. Why? First of all - big business - money. Second, youth-glandular, stimulating, fun. Third, they will continue to thrive in various forms because the worldwide youth movement demands honesty and realism. They speak to them and for them. Something in the avant-garde says, "Throw off the chains of everything. Get the old crooks out of politics. Put in responsible people who want to do a good job. Make Democracy work. We want to love our country." "We Gotta Get Out Of This Place" and "I Can't Get No Satisfaction" weren't just songs.

We can't overlook the best part of

rock and jazz: the pleasurable part - a magical something - wit, humour, sadness, gayety - that cuts deep into the center of the torso, pierces vital organs, and explodes, causing chills, uncontrollable laughter - strangely a substitute for weeping. Undoubtedly, different kinds of music affect people in the same way. We find it mainly in the blues of Chuck Berry, Muddy Waters, B. B. King, Bobby Bland, Otis Redding, and Joe Tex. Also the Lovin' Spoonful, Ray Charles, Coleman Hawkins, The Butterfield Blues Band, Thelonius Monk, Billie Holiday, Lester Young (actually, there are many, so we'll stop dropping names).

Still we have the camp followers who can't see beyond their own noses.

Here's a typical statement from one such individual with a locked mind.

"I hate jazz with such a passion, I had to leave whenever they began to play. You know what? They never played the same song, the same way twice." A club owner who switched from a jazz policy to a strict rock-go-go format said that. Sure it's very narrow-minded, but so is this from the letter column of a jazz magazine: "I have watched in recent months the decline of this jazz magazine. The increasing coverage and mention of various rock groups is beginning to become just a little disgusting."

These certainly aren't new views. The "big" magazines once ridiculed the jazz musicians and claimed that rock and roll caused juvenile delinquency. They still do, of course, but more and more articles are discussing our musical heritage on a higher plane. It's about time. Meanwhile, let's listen and enjoy all the good sounds.

#### CASS ELLIOT ANSWERS JOE MARRA:



"What do you mean three banana splits a night? I've never even seen a fresh banana at the Night Owl. Also, I lost twenty pounds when I worked at the Night Owl. I'd like to say, however, that Joe Marra is a very cute man". □





The Met Cats are the official combo group for the New York Mets.

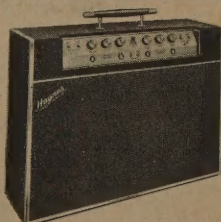
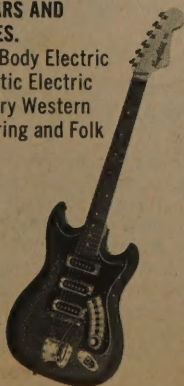
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## •KIND OF A DRAG

(As recorded by The Buckingham/ U.S.A.)

**JIM HOLVAY**

Kind of a drag

When your baby don't love you

Kind of a drag

When you know she's been untrue

Oh listen to what I've got to say

Girl I still love you

I'll always love you anyway, anyway, anyway.

Kind of a drag

When your baby says goodbye

Kind of a drag

When you feel like you wanna cry

Oh girl even though you made me feel blue

I still love you

I'll always love you anyway, anyway, anyway.

Oh listen to what I've got to say

Girl I still love you

T'll always love you anyway, anyway, anyway, anyway.

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## •LET'S SPEND THE NIGHT TOGETHER

(As recorded by The Rolling Stones/ London)

**MICK JAGGER**

**KEITH RICHARD**

Don't you worry about what's on your mind

I'm in no hurry, I can take my time (oh my)

I'm going red and my tongue's getting tied

I'm off my head and my mouth's getting dry

I'm high, but I try, try, try (oh my)

Let's spend the night together

Now I need you more than ever

Let's spend the night together, now

I feel so strong that I can't disguise (oh my)

But I just can't apologize (oh no)

Don't hang me up and don't let me down

We could have fun just groovin' around

Let's spend the night together

Now I need you more than ever

Let's spend the night together

Let's spend the night together

Now I need you more than ever.

You know I'm smiling baby

You need some guiding

I'm just deciding baby

Now I need you more than ever

Let's spend the night together

Let's spend the night together, now

This doesn't happen to me every day

No excuses offered anyway (oh my)

I'll satisfy your every need

And I know you'll satisfy me

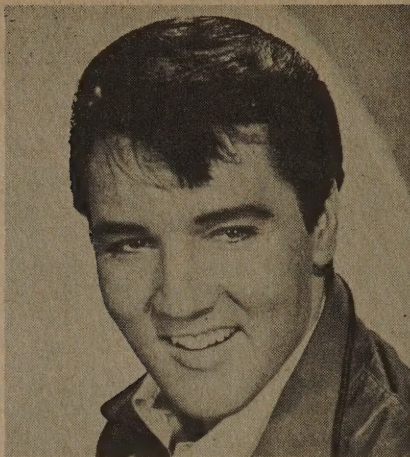
Let's spend the night together

Now I need you more than ever

Let's spend the night together.

© Copyright 1966 by Gideon Music, Inc.

## •INDESCRIBABLY BLUE



(As recorded by Elvis Presley/RCA Victor)

**DARRELL GLENN**

Our friends all ask me the last time I saw you

And I smile and tell them it's been a day or two

There's no way to explain it, the way that I miss you

And my love you have left me indescribably blue.

I talked to your picture

My favorite one of you

I wish that you were here with me

But what good would it do

Having no way to tell you the pain that I've been through

Oh my love, you have left me indescribably blue,

Yes my love, you have left me indescribably blue.

© Copyright 1967 by Elvis Presley Music, Inc.

## •RUBY TUESDAY

(As recorded by The Rolling Stones/ London)

**MICK JAGGER**

**KEITH RICHARD**

She would never say where she came from

Yesterday don't matter if it's gone

While the sun is bright

We're in the darkest night

No one knows she comes and goes

Goodbye Ruby Tuesday

Who could hang a name on you

When you change with every new day

Still I'm going to miss you

Don't question why she needs to be so free

She'll tell you it's the only way to be

She just can't be chained to a life where

nothing's gained

And nothing's lost at such a cost

Goodbye Ruby Tuesday

Who could hang a name on you

When you change with every new day

Still I'm going to miss you.

There's no time to lose

I heard her say

Cash your dreams before they slip away

Dyin' all the time

Lose your dreams and you will lose

your mind

Ain't life unkind

Goodbye Ruby Tuesday

Who could hang a name on you

When you change with every new day

Still I'm going to miss you

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## •FOR WHAT IT'S WORTH

(As recorded by The Buffalo Springfield/Atco)

**STEPHEN STILLS**

There's something happening here

What it is ain't exactly clear

There's a man with a gun over there

Tellin' me I've got to beware

I think it's time we stop children

What's that sound

Everybody look what's goin' down.

There's battle lines bein' drawn

Nobody's right if everybody's wrong

Young people speakin' their minds

Gettin' so much resistance from behind

I think it's time we stop children

What's that sound

Everybody look what's goin' down.

What a field day for the heat

A thousand people in the street

Singin' songs and carryin' signs

Mostly say "Hooray for our side"

I think it's time we stop children

What's that sound

Everybody look what's goin' down.

Paranoia strikes deep

Into your life it will creep

It starts when you're always afraid

Step out of line, the men come and

take you away

I think it's time we stop children

What's that sound

Everybody look what's goin' down.

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## •LOVIN' YOU

(As recorded by Bobby Darin/Atlantic)

**JOHN SEBASTIAN**

If you are wonderin' what I'm gonna do

While you are sleeping, am I sleeping too

Well I'm just sitting here loving you

Close my eyes and loving you

I'm just sitting back, sitting here loving you.

I have been wonderin' just what I would do

If I weren't sleeping had I not found you

I'd be outside finding you

Walking on the avenue finding you

I'm just sitting back, sitting here loving you.

Now the reason you never see me running 'round

Fingers on my forehead couldn't calm me down

She can even get me up on my feet

When I die to take care of some business on the street

I have been walking all my streets alone

I'd keep walking to keep from going home

I couldn't quite barely conceive of you

Now I can't conceive of ever leaving you

'Cause I'm just sitting back loving you, loving you, loving you, loving you,

Yes I'm just sitting back loving you, loving you, loving you, loving you

Yes I'm just sitting back, sitting here loving you.

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**Carl Wilson**  
**FRIDAY 6P**

mini-skirts like love all  
Express

ON TOUR WITH  
THE

the **BEACH BOYS**  
in **LONDON**

PLEASE TURN PAGE

**BIRMINGHAM**  
MONDAY, JULY 26, 1964  
**5.40 - SUNDAY**  
TWO

ONE !

ARTHUR HOWE  
POP MUSIC EVER

**EXTRA**

- ★ 1 GOOD VIBRATI
- ★ 2 REACH OUT IT
- 3 STOP STOP STC
- 1 SEMI-DETACHEI
- GIMME SOME LI

**Full story and  
picture report  
of British tour**

UNUSUAL

- At London's Hilton hotel on Sunday afternoon Carl Wilson, brother of sound genius Brian Wilson, let back it people who complained that the group could not reproduce their record sound on stage.
- It's ironic to get hung up about not being able to reproduce the sound, he said.

SEE PAGE THREE

SEE PAGE THREE

**I BOYS' new**  
**Jungle—and it's**  
**a work of art**

PLEASE TURN PAGE 

**HELLO, BRITAIN!**  
by the BEACH BOYS


... Beach Boys Day in the U.K. We're in  
... into Paris from New York. Germany  
... been through France. Germany  
... Peter and Gordon are her  
... Great people  
... and a few weeks  
... Taylor put

AN EXCLUSIVE  
MESSAGE FROM  
TO YOU

**AN EXCLUSIVE MESSAGE FROM TONY**

ONLY a few days now to Beach German! At present after flying into Farnborough we see you on Sunday we will have been through Austria, Denmark, Sweden and Holland. Peter and I from Britain we've worked with them before. Great Peter was round at the studios in Hollywood a few weeks ago. Derek Taylor was telling us what we might expect in Britain.

**BEACH**



## TOP POP NEWS

FANTASTIC demand for tickets for the Beach Boys tour has led to an extra concert being laid on in London. They will now play Hammersmith Odeon on November 14 the day before they leave Britain.

# DISC

nd MUSIC HO 9d

...for their spin-off project is Pittsburgh  
 Park Avenue on December 5, which sold out  
 ...nd MUSIC  
 ...EMBER 5  
 ...New single out on Friday  
 ...A  
 ...94 weekly  
 ...ALL

# A BEACH

# SELL OUT

# ENSATION

# BEACH BOYS

**BEACH BOYS BONANZA**  
TIME AND STORY

# BOYS

the day the box office opened Leeds  
on 10 was sold out within three days  
seem certain to be full houses on all these  
dates. Tooting Gram 11, 8; De  
stint Hall Leicester 5 Manchester  
on 11 Cardiff Capitol 12 and Bir  
ingham Theatre 13.

November 12, 1966

**BEACH BOYS:** "Good Vibration" pop scene fly into off at London's Pictured in Moll; left, seated: Carl and standing: A **ISSUE:** "Hello E act by

**SENS.**

# BOYS TV



BEACH BOYS

# CAUSE GOOD VIBRATIONS IN ENGLAND



My first mistake was trying to escape from London airport on Sunday morning through approximately a thousand fans, with drummer Dennis Wilson, who, I later discovered, has been voted the Beach Boy most likely to get torn apart. We broke out of a side entrance from the Customs hall with PR Roger Easterby leading the charge, the man with the scream-appeal, Dennis Wilson, a length behind and myself bringing up the rear.

A scream like several hundred Apache squaws in search of a scalp broke the air, and a woman bearing a passing resemblance to Johnny Weismuller engaged Dennis and attempted a step-over-toe hold on his left leg, while a smaller mortal clung barnacle-like to his right leg.

This hampered his movements somewhat but it was not for nothing that he was champion youth-wrestler of California, and with a supreme effort we made the inside of the Austin Princess limousine.

Our successful arrival in the car was somewhat marred by the fact that Dennis discovered he still had the young lady in charge of his right leg. We attempted to eject her through the car door (through which another 500 fans tried to squeeze

and an obliging policeman entered into the spirit of the thing by trying to push her back. As the car moved forward, we discovered her reluctance to leave us had something to do with the door being jammed on her leg.

After a further few yards it came loose, or broke off, I'm not sure which, and our chauffeur decided it was time to "surf off" and leave the others to fend for themselves.

"Don't you just love people?" said Dennis. "I love people," he smiled coolly and waved from the windows to our self-appointed vanguard of scooters, motorbikes and cars with the written placards bearing the words, "This car is fitted with 'Good Vibrations'."

"The kids are wonderful," eulogized Dennis - he meant it. "Look at this guy on his motor-bike - I have a BSA at home but I piled up on a mountain road with Doris Day's son Terry Melcher just before coming over here. Cut my hands up," he showed me the scars on the palms of his hands.

Dennis is the Beach Boy who believes in living dangerously. He gives his manager a minor heart attack every time he steps out onto the drag strip, dressed in spaceman-like tunic,



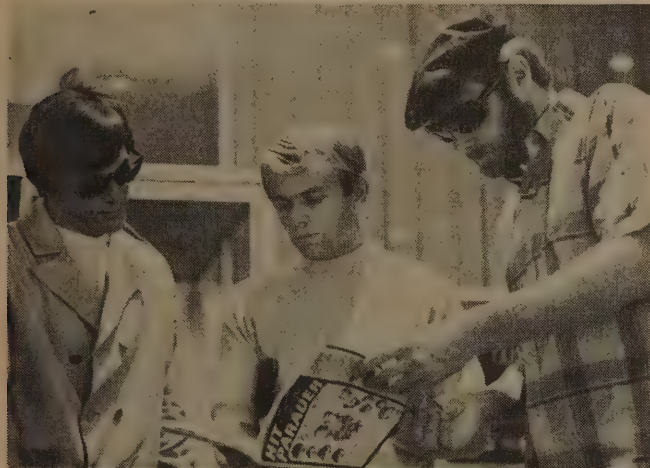
to drive his "Cobra", hurtling down the course at speeds of over 200 m.p.h.

"I beat the world record for the quarter mile," said Dennis nonchalantly. "You just don't think about the danger. I figure if something happens at that speed, what are you going to know about it?"

He hurls the word "beautiful" about like someone invented it for him - uses the word "love" in a spiritual sense - talks about men's clothes being "pretty" and declared sincerely that the fans' welcome gave him "a nice feeling inside."

We arrived in the Hilton Hotel suite; Dennis walked out on the balcony overlooking Hyde Park and the Serpentine and the greater portion of London's smoke stacks and declared it was "pretty."

Being well attuned to personal vibrations, he sensed the hunger pangs in the air, and by the time that brother Carl arrived the steaks were on the table.



Above, Beach Boys check words to their songs then rush onstage to sing them. Dennis meets England's most pop male vocalist, Cliff Richard.

Carl is a very palpable person - his broad, stocky figure gives him obvious physical presence and his voice is quiet and subdued. Just subdued enough to let you know there is a mind whirling about under those benign features.

All the Wilsons - particularly, I would think, Brian, whose presence you can feel through the other two - have a deeply religious conviction underlining their work and lives.

"We believe in God as a kind of universal consciousness," said Carl. "God is love - God is you - God is me - God is everything right here in this room. It's a spiritual concept which inspires a great deal of our music."

"Surfing and surf music were very much a reflection of that particular period in our lives. We are trying to be just as honest in our present compositions; they are a reflection - in musical terms - of our thoughts and ideas now."

One of the highlights for the Wilsons of their recently completed European tour was a visit to a 600-year-old church in Vienna where they attended mass and sat entranced throughout the service.

At the concert that night at Finsbury Park Astoria we entered the stage door with Cathy McGowan and ran into Bruce Johnston wandering about backstage wrapped in overcoat and scarf like it was his last day on earth. Bruce was plainly nervous.

"I'm worried about my throat," he explained. "My voice is almost clapped out. I've done so much singing on this tour and I've got a sore throat. We're very conscious of the fact that people are expecting a lot from us and I couldn't bear to be the one who let them down."

Bruce is an immediately likeable person - "the Beach Boy ambassador in tennis shoes" - who to the horror of his publicist has a tendency to drop quotable clangor like "we're faceless wonders but it doesn't matter" - all of which only makes him more likeable.

The group's dressing room was an interesting spectacle of controlled chaos, with those admitted all talking at once, including promoter Arthur Howes in his Humphrey Bogart leather hat, Pete Whitehead completing his film for "Top Of The Pops", Lulu being complimented on her singing by Mike Love, and Dick Duryea going quietly out of his mind with a stop watch on a cord around his neck.

Mike Love is the Beach Boy with the hat and the beard. In addition to this he has acquired a monstrous pipe in Denmark - "my facade" - in which he smoked something which everyone agreed smelled remarkably like Christmas pudding.

He is most definitely not a Beach Boy and, as the oldest member, entitled to be considered a Beach Man. He smiles when he means it - laughs most often with his eyes - and has a flair for saying the funny thing at the right time. "We wanted to bring an orchestra with us," said Mike. "When we heard that the concerts were sold out in two days, we figured there was going to be a lot of screamers, so better maybe to leave the orchestra to next time."

Monday morning found the group facing a Beatle-sized battery of cameras outside EMI House in Manchester Square. At the Press reception they were amiable, lovable, neutral and predictable.

Mike Love answered questions like "Is this your first visit?" without so much as a flinch - Al Jardine smiled reflectively on being asked his hobbies and Dennis Wilson said he liked the Beatles.

Dennis Wilson also said he was not hysterically happy at finding himself imprisoned in a room containing about 500 people designed to accommodate 100 comfortably, and our British air-conditioning was not "wunnerful."

Finding a semi-deserted corridor outside, Mike Love took the opportunity to talk with the British music publishers, Andrew Oldham and Tony Calder (Immediate).

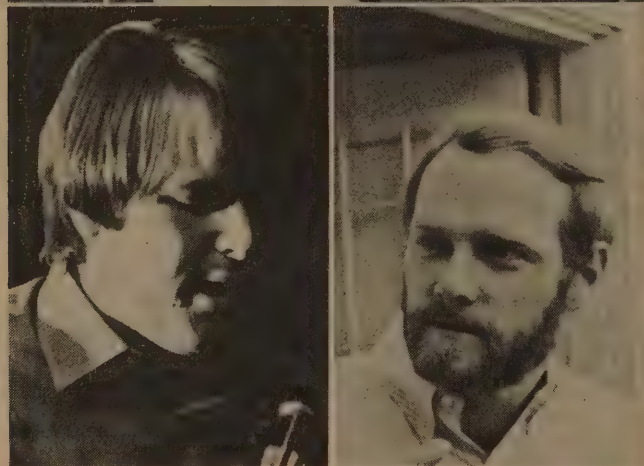
They talked of their new LP "Smile" which is being released

{Continued on next page}



later this year, and of which it was said by Dennis, "In my opinion it makes Pet Sounds stink - that's how good it is."

I got a sneak preview of one of the tracks the previous night when Dennis played me a piano version of one track, "Child Of The Man", a cowboy song, and then gave me the throwaway line of the year - "And this is a prayer I'm working on for it!"



Back at the Hilton we sat around talking about things the Wilsons like, and for those who like lists - here's one: Tim Hardin, Graham Nash of the Hollies, Ferrari racing cars, Noel Harrison, making paper airplanes, fire engines, Indian stamping, Bobby Darin, karate, positive thinking, the Revolver LP, the Atlantic Ocean at night and green hills which you see from trains and can never run up.

Carl was beginning to get claustrophobia from being confined too long, so we took out an expedition to Carnaby Street to buy clothes. Carl entrenched himself in a boutique where he bought three trouser suits and a ring for his wife, while Dennis and I went off to see tailor Duggie Millings.

Back to the hotel, where a supply of LPs was provided, hot chocolate, coke and milk were ordered - and the night was talked away.

The Beach Boys are a success because they sing well, play well, live well and have a musical genius-hiding in Beverly Hills writing for them - Brian Wilson! (stay tuned for more in the next issue.) □

## FLASH! - DYLAN - FLASH!

The mystery surrounding Bob Dylan's disappearing act is over. He's alive and we've just been told he'll soon be recording for MGM records.

Finally, a college in upstate New York was pinpointed as the hiding place where Dylan, alive and well, was recuperating, relaxing and thinking clean thoughts. The only people he saw during this time were his manager, Al Grossman, and beat poet, Alan Ginsburg. During his convalescence, he wrote a play.

Once that was out of the way, Dylan fans looked for something else to worry about. They found that his contract with Columbia Records had expired and Dylan wasn't renewing it. A procession of money-filled armored cars formed outside Dylan's door.

Record industry executives were reluctant to discuss financial matters in public but it's reported that Dylan wanted a guarantee of five million dollars over a five-year period. He and MGM Records finally agreed on two million dollars to be paid during the next five years. There were rumors that MGM would start a new label for Dylan.

Also, it's still uncertain whether Dylan will be reunited with his long time record producer, Tom Wilson. During Dylan's residence at Columbia, Wilson produced some of his most successful albums including "Bringing It All Back Home". That album is considered the beginning of folk-rock. Its revolutionary combination of folk material with an electric band alienated many of Dylan's fans. Wilson left Columbia and joined MGM a year ago and it's believed he was instrumental in bringing Dylan into the fold.

Also to be determined is whether MGM, which has utilized several of their recording stars, like Herman's Hermits in its movie company, got Dylan to sign a movie contract.

The next question is what surprises will the perpetually unpredictable Dylan pull when he gets into the recording studio.

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LAST TRAIN TO CLARKSVILLE

I'M A BLUEBIRD

I'M NOT YOUR STEPPING STONE

MARY MARY

THE MONKEES

**BUY IT NOW!**



# ●SOMETHING GOOD (Is Going To Happen To You)

(As recorded by Carla Thomas/Stax)

**HAYES  
PORTER**  
Something good's gonna happen to you  
Yes it is now  
Something good's gonna happen to you  
Well all right, now  
I lost all faith in men  
Then you took me by my hand  
Said that I looked just for you  
And you're going to prove that you  
really do, now  
Something good's gonna happen to you  
Yes it is now  
Something good's gonna happen to you  
Well all right.

I didn't give in fast  
That kind of love never lasts  
Many nights you had no rest  
It makes me know that you past the test  
Something good's gonna happen to you  
Oh oh oh yeah, mm mm mm woo.

I'm gonna love you right  
Morning, noon and night  
Love you when you call  
Oh that's why something good's gonna  
happen to you  
Yes it is  
Something good's gonna happen to you  
I'm gonna make it  
Oh oh oh yeah, mm mm mm woo  
Something good's gonna happen to you  
Something good's gonna happen to you  
I'm gonna make it happen  
I've got to make it happen.

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## ●THE BEAT GOES ON

(As recorded by Sonny & Cher/Atco)

**BONO**  
The beat goes on  
The beat goes on  
Drums keep pounding rhythm to the brain  
Lad-i-da-de-de  
Lad-i-da-de-di.

Charleston was once the rage uh ha  
History has turned a page uh ha  
The mini skirt is the current thing uh ha  
Teehy bopper is our new born king uh ha  
And the beat goes on  
The beat goes on  
Drums keep pounding rhythm to the brain  
Lad-i-da-de-de  
Lad-i-da-de-di.

The grocery store's a super mart uh ha  
Little girls will break their hearts uh ha  
And men still keep on marching off to  
war  
Electrically they keep a baseball score  
And the beat goes on  
The beat goes on  
Drums keep pounding rhythm to the brain  
Lad-i-da-de-de  
Lad-i-da-de-di.

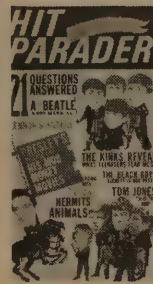
Grandmas sit in chairs and reminisce  
Boys keep chasing girls to get a kiss  
The cars keep a-go'n' faster all the time  
Bums still cry "hey, buddy have you got  
a dime"

And the beat goes on  
The beat goes on  
Drums keep pounding rhythm to the brain  
Lad-i-da-de-de  
Lad-i-da-de-di  
And the beat goes on  
Yes the beat goes on  
And the beat goes on  
The beat goes on.

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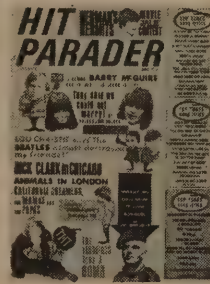


MAY, 1966

The Kinks reveal what teenagers  
fear most

Secrets in the Beach Boys' past

The Beatles answer "21 Ridiculous  
Questions"



JUNE, 1966

Movie Photo Story: Herman in  
"Hold On"

Strange but true happenings: Lou  
Christie, Barry McGuire

Dick Clark, Barry Sadler, Animals,  
Byrds, Fortunes

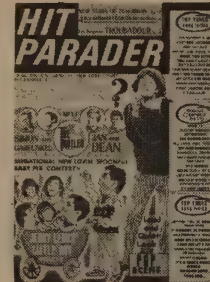


JULY, 1966

The Lovin' Spoonful vs. Super  
Groupie

Exclusive Interviews: "The Byrds  
Talk Sound"

Sonny & Cher, Kinks, Jay & the  
Americans



AUGUST, 1966

Do the Rolling Stones hate their  
fans?

Special: Jerry Lewis' Little Boy

Simon & Garfunkel, Turtles, Jan  
& Dean

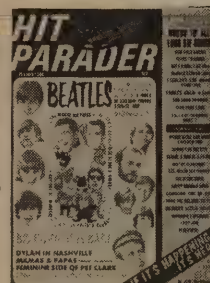


SEPTEMBER, 1966

Private life of Beachboy Dennis  
Wilson

How John Sebastian writes his  
songs

Cyril, Norma Tanega, Beatles, Bob  
Lind



OCTOBER, 1966

16 Big Extra Pages: Beatles Stories,  
Photos, Songs

On tour with Bob Dylan in Music  
City, U.S.A.

Beach Boys, Pet Clark, Mamas &  
Papas

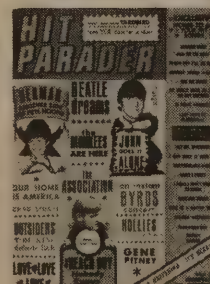


NOVEMBER, 1966

Exploding the Dylan Donovan myth

The Critters are very very happy

Animals, Mamas & Papas, Yard-  
birds, Byrds



DECEMBER, 1966

Our home is America, Chad Stuart

Jimmy Page, the New Yardbird  
Bessie

Monkees, Byrds, Herman, Gene  
Pitney



JANUARY, 1967

On the set with Gary Lewis

Temptations tattle on each other

Sonny & Cher, Dylan, Paul Revere & the Raiders

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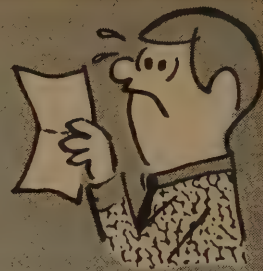
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# WE READ YOUR MAIL



Dear Editors:

First off, I'd like to thank you and your staff for that fantastic, long article on Bob Dylan and his music. Until about four months ago, I only read one teen magazine. I felt that it was the only non-gossip magazine on the stands and so I subscribed to it. I'm convinced that Hit Parader is not only a different type of teen magazine, but also equally truthful.

The thing that attracted me most was your "Platter Chatter" section, and, since I'm a dedicated album collector, I'd like to see this section extended. (Please!) The "We Read Your Mail" is the greatest, too. The letters that have a lot of words but are basically "I hate" letters really amuse me. I'm not speaking of "personal opinion" letters. I am speaking of those people who think everyone is entitled to their own opinion as long as it agrees with his or hers.

The real reason I wrote this letter was to express my feelings about different types of music. I'm always reading about one group or type of music being better than another, and then the person gives a few senseless reasons about something or someone this person knows nothing about. It's hard to explain, but I don't think anyone can really enjoy their personal type of music until they stop labeling certain artists and certain songs. One shouldn't close his mind. For example, many so-called "true Beatle fans" are just image-makers, and as soon as they hear "Yellow Submarine" or find out John Lennon has cut his hair for a solo role in a war movie, they write in and start rumors.

In closing, I would like to compliment Andrea Lorens

on her great letter in the January issue. Also, do you think that, maybe in the future, a section could be presented which would feature original songs or poems sent in by subscribers? Whether this comes about or not, I know I'm gonna subscribe to Hit Parader. Thanks very much for a great mag. I would like to read anyone's opinions on what I've written, either in Hit Parader or to me.

Thanks again,

Bruce

122 Choctaw Dr.  
Oxon Hill, Md. 20021

Dear Sirs:

Thank you for having an article on the Temptations (January issue). You are the first magazine to write anything about them and they deserve a write-up, not only in Hit Parader, but in negro magazines just as well.

The reason I say this, they are one of the most copied groups. They can really sing and dance; in other words, they are very entertaining. The Temptations are not in the "overnight success" category. It took them years to have a best seller, "The Way You Do The Things You Do".

I can't see why somebody hasn't written something about them. I know they are popular where I live, and the Temptations are only second to James Brown in attendance records at the Apollo Theater.

I was disappointed in one thing. The article was rather short. I hope soon that Hit Parader will have another story, longer please, on the Temptations and maybe other magazines, including negro magazines, will take a hint.

Sincerely yours,  
Carol Smith  
Elm Street

East Orange, N.J.

Dear Editor:

I have just finished reading the January issue of Hit Parader. It was great, as usual. I am a fairly new reader, have obtained all back issues, and thought I'd write and give my opinion.

I must admit "Have You Seen Your Mother, Baby, Standing In The Shadow" is a pretty bad song and not up to the Rolling Stones' usual standards. I disagree that it deserves the YECH award; the worst song and most ridiculous song I ever saw in your mag is "If I Were A Carpenter".

I'd also like to comment on an article on Gary Stevens, which said that he picked the songs that were played on his station. I don't think any one person has the right to do this. A lot of good songs were never played in our area; for example, "Teenage Failure" by Chad and Jeremy which is, by far, their best recording.

I think Paul Revere and the Raiders are the worst American group. For the past year they've been riding on one hit, "Kicks". I was stupid enough to buy their "Kicks" album. On the cover they say it's the American "Rubber Soul". I think they should have called it "Rubber Foot" because that's what it smelled like. If I were John Lennon and Paul McCartney I'd sue the Raiders for daring to compare the two.

I wish you would forget about articles on Len Barry - he's not the least bit popular. He has nerve to criticize some other performers; I'd suggest that his fans listen to his two hits: "1-2-3" and "Like A Baby". They go to the same tune and have very familiar vocal ar-

rangements. I could think of somewhere he could send his recording of "Somewhere".

I think "Jug Band Music" is one of the best songs I heard, but Chuck Berry mutilates it. If you would really want to appreciate it, I suggest you buy the Lovin' Spoonful's second album. The same goes for "Satisfied Mind" which is a beautiful folk song on the Byrds' "Turn, Turn, Turn" album.

I would like to see more of the Dave Clark 5 and the Supremes, which seem to be the only groups you ignore.

Sincerely,

A Hit Parader reader forever  
South Plainfield, N.J.

Dear Sir:

I have obtained a few of your magazines that were available here (I think I'm the only one) and I must say that they impressed me immensely. When a disc is played and I say, "I've got the words" or "I know the words," everybody inquires as to how I know them.

By reading "Hit Parader" I have gained a thorough knowledge of the scene overseas. Since I am a fan of the Rolling Stones, I must say "Thanks" for the articles and words of their songs.

Your information on groups or singers is A-1, so I want to make use of your services. I'd like some information on John Hammond. He is not well-known in South Africa, but I think he is the greatest blues singer I have ever heard. I have four L.P.'s of his and a single. I don't know how big John Hammond is in America, but I do know his singing and harp playing give me great satisfaction.

Yours faithfully,  
Gordon Findlay  
36 North Road Regents Park  
Johannesburg, South Africa  
(Continued On Page 58)



## ●BREAK ON THROUGH TO THE OTHER SIDE

(As recorded by The Doors/Elektra)

**THE DOORS**

You know the days divide the nights  
Night divides the day  
Try to run, try to hide  
Break on through to the other side  
Break on through to the other side  
Break on through to the other side, yeah.

We chased our pleasures here  
Dug our treasures there  
Can you still recall the time you cried  
Break on through to the other side  
Break on through to the other side  
Everybody loves my baby  
Everybody loves my baby  
She get, she get, she get, she get, yeah.

I found an island in your arms  
Country in your eyes  
Arms that chained us  
Our eyes that lied  
Break on through to the other side  
Break on through to the other side  
Break on through, oh yeah.

Made the scene week to week, day to day,  
hour to hour  
The gate is straight, deep and wide  
Break on through to the other side  
Break on through to the other side  
Break on through, break on through,  
Break on through, break on through,  
Yeah; yeah, yeah, yeah, yeah, yeah,  
yeah, yeah.

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## ●GRIZZLY BEAR

(As recorded by the Youngbloods/  
RCA Victor)

**JERRY CORBITT**

Whoo when I woke up this morning  
She was gone  
Solid gone  
When I woke up this morning  
She was gone  
Solid gone.

I used to love to watch her dance that  
grizzly bear  
I guess she's gone to 'Frisco, whoo-oo  
to dance it there  
'Cuz when I woke up this morning, yeah  
She was gone  
Solid gone.

I used to love to watch her dance that  
grizzly bear  
I guess she's gone to 'Frisco, whoo-oo  
to dance it there  
'Cuz when I woke up this morning, yeah  
She was gone  
Solid gone.

She did not even tell me the reason why  
She was gone, bo dody o  
She did not give me a reason  
She did not even tell me  
She did not even tell me why she was  
gone.

I used to love to watch her dance that  
grizzly bear  
I guess she's gone to 'Frisco, whoo-oo  
to dance it there  
'Cuz when I woke up this morning, yeah  
She was gone  
Solid gone.

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## ●HELLO HELLO

(As recorded by The Sopwith "Camel"/  
Kama Sutra)

**MACNELL**

**KRAEMER**

Hello, hello  
I like your smile  
Hello, hello  
Shall we talk a while  
Would you like some of my tangerine  
I know I'd never treat you mean.

Never knew how I'd need you  
Didn't know how to greet you  
When I saw you look that way  
I knew I had to say  
Hello (hello)  
Hello (hello).

Always longed to say I love you  
Always been too high above you  
Now I'm not so far away  
Now at last I can say  
Hello (hello)  
Hello (hello)  
You got pretty hair  
(You got pretty hair)  
Hello, hello  
Can't you tell I care  
Would you like some of my tangerine.  
I know I'd never treat you mean, oh no  
I know I would never treat you mean.  
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## ●I'VE PASSED THIS WAY BEFORE

(As recorded by Jimmy Ruffin/Soul)  
**JAMES DEAN**

**WILLIAM WEATHERSPOON**

Life lands a crushing blow  
And once again a heart is broken  
And as history repeats itself  
These few words are sadly spoken.

I've passed this way before  
I felt this pain before  
A hurt that took so long to end  
Has found my poor heart again.

As I watched love walking away  
It brings back old memories  
A familiar pain still feels the same  
Once again heartache has found me.

A dark cloud covered my heart  
When she told me good-bye  
Now there's nothing left but emptiness  
And the tears that filled my crying eyes.

It's so hard to face reality  
Knowing loneliness is my destiny  
Because I've passed this way before  
I felt this pain before  
A hurt that took so long to end  
Has found my poor heart again.

No matter how strong a man is  
Without love he breaks in the dark  
If love deserts him  
It will surely hurt him  
'Cuz his weakness is his heart.

A lonely journey now stands before me  
Endless pain has started  
But this time I know the way  
Walking along and broken hearted.

It's so hard to face reality  
Knowing loneliness is my destiny  
Because I've passed this way before  
I felt this pain before  
A hurt that took so long to end  
Has found my poor heart again.

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of the National Home Study Council.



# The KINKS Have



# Their Problems

BY  
KEITH  
ALTHAM



Consider, if you will, the disturbing facts that Ray Davies wants to be a producer; Dave Davies is turning into a saxophonist; Pete Quaife is worried about "Alice In Wonderland"...and then there is Mick Avory. You will appreciate the Kinks have problems.

At a recording session at Pye Records I found Ray, in an elegant, blue, pin-stripe suit, coaxing some Bach-like tones from a harpsichord and singing his latest opus - "Village Green". It concerned an English country village which becomes infested by tourists and is never the same again.

Ray is both "bored" and "worried" by the legal wrangles surrounding the Kinks, who have been conspicuous by their absence from personal appearances during the past three months.

Ray was definitely unhappy about the present difficulties which "popdom's trouble-shooter" Allen Klein is attempting to sort out, and a severe cold had not improved his spirits.

"I'm not really cut out for this business," he said, blowing his nose. "Really, I shouldn't be in it.

"I hate this business. I won a grant from the Middlesex schools to study dramatic art when I left school, and then Greville Collins and Robert Wace (two dastardly public school-boy manager-villains - boo! hiss!) came into a London pub one night and turned me into a pop star.

"I had been told, after I wrote 'All Day And All Of The Night', I would never have to work again!" He smiled characteristically as though in terrible pain!

Ray would like to concern himself with the Kinks in the same detached manner that Brian Wilson does with the Beach Boys, but believes his group has a visual thing which necessitates his public appearance.

Two shows in the North are being set for their first appearance in Britain in over three months.

"In a way I feel I've left the business in the last two months," said Ray. "I've done nothing. Our trouble, at the moment, is doing something new.

"Once you've had a No. 1 record you can only repeat yourself. You go on 'Top Of The Pops' and stand there and sing the song. We wanted a challenge - something different - which is why we did the film."

The film, portraying the group as undertakers, is being considered by "Top Of The Pops" - if it is not accepted, it may well mean the group considering other TV promotion.

"I don't think it is sick," said Dave, taking time out from blowing down the business end of his newly acquired soprano sax; "it's too funny to be sick. We're tired of doing the same old thing - we thought this would be different."

Ray is worried about Dave. "I'm worried about Dave," Ray told me later, having ordered a cup of tea in a cafe across the way. "Really, I worry about Dave. I might leave the group but I want Dave to be financially and emotionally secure first. He's just beginning to find his feet."

Concern was also expressed over the current state of pop composing.

"Everyone is asking what's wrong with the Beatles?" said Ray. "It's quite simple - they're going through a bad phase for musical ideas. That's the reason why McCartney went away recently - to clear his mind and get some peace and quiet.

"I've got to do it myself - I must get a holiday away from everyone. I hate everyone in this business," he smiled painfully.

In an attempt to introduce some levity into the conversation I asked how his tea was. "Great for coffee," said Ray. "I ordered tea and they've given me coffee." He looked deeply hurt but consoled himself with the thought that he would drink it and refuse to pay.

"I hope people haven't got the idea that the Stones are slipping, though," said Ray. "They still generate more excitement on stage than any other group in this country."

Finally we got to Walt Disney. "I watch Disney twice a week on the box," said Ray. "I love Pluto and the others. I still cry when I see 'Dumbo' because I cried when I first saw it as a kid.

"Films interest me very much as a medium and I'd like to work in them in a creative sense. It would be great to be like Walt - imagine the boardroom meetings they must have. 'Now the way I see it is this, fellas. We got this mouse; we call him Mickey and he goes down this hole after some cheese...' I can't wait for the Disney Special at Christmas."

Pete Quaife - the Prodigal Kink - I spoke to separately, feeling that during his six months' absence he would have plenty to say. Pete picked me up in his "little green pleasure machine", a souped-up mini, and we drove to the recording studios from Leicester Square.

"Now, let me see, which way is the studio?" asked Pete, looking about him at the grim grey buildings. "It's been a long time!"

Pete had only just recovered from some head and hand injuries which have kept him out of the group and has only recently returned from a stay in Copenhagen.



"I came back through Germany," said Pete, "I managed to drive three miles inside the Iron Curtain without realizing it until the customs people stopped me."

How does it feel to be a Kink again? "Peculiar," said Pete, "I've been away all this time and suddenly people are again asking me what toothpaste I used and what my hobbies are. I'm getting rude letters from the police over all the car fines that I've not given attention to while abroad, and I'm beginning to read English newspapers again.

"It's like being back in Fairyland - did you read about that dodgy version of 'Alice In Wonderland' at Christmas? Imagine that! Alice being attacked across the tea table by the mad hatter - what a thing to give the kiddies."

Pete had already been recording the previous evening with the group and reported that his hand had stood up well under the playing, although the arm ached a little. "I'm using special little sponges to strengthen my grip and toughen up the fingers," said Pete.

"We've got a new system now for recording purposes," continued Pete. "We used to go into the studio and spend hours rehearsing a number and working out ideas. Now we go in and make a demo of the basic tune and take home a copy each to work on - then we come back a few days later, pool all our ideas and record the tracks. Saves a lot of time and money."

I have it on good authority that Pete is one of the few people Ray is not worrying about. □



# EXTRA! THE ENGLISH SCENE by..

## THE GROUP'S GROUP

THE SPENCER DAVIS GROUP has been around a long time here and fast established itself as the group other artists would most like to see on their nights off! Then they had a hit and have now established themselves as one of the top groups on our scene. It shouldn't be long before you become more aware of them, and especially their vocalist STEVIE WINWOOD, who at eighteen is one of the youngest singers here to command the respect of other stars as one of our most soulful singers...he has a really groovy voice. Keep your ears open - the group will eventually penetrate your eardrums and you will dig them and not know how you managed without them!!



## BRIAN AND ANITA

BRIAN JONES is again being plagued by people saying that he and ANITA PALLENBERG have been secretly married...why can't they leave them alone to marry if they wish??

## EASYBEATS FOR FAME

A new group to have hit the scene here are the EASYBEATS with a disc called "Friday On My Mind". Three of them are originally English and two Dutch, but they met and formed in Australia, where their families had immigrated, and fast became the top group there...with five number ones, including an E.P. - and only the STONES have had a no. 1 with an E. P. in Australia before!

"Friday On My Mind" came only just in time. They were nearly out of funds and their bank-manager was not too happy about an overdraft, considering the state of the country-but now they all but get the red carpet treatment!

## SUNSHINE SUPER DONOVAN



After many hang-ups SS was eventually released over here, and, of course, shot straight into our charts. The other great happening on DON's scene is that he has at long last managed to find a flat that he really likes, and by the time you read this he, and pal GYPSY DAVE, will be safely installed. He had been forced to live in an hotel for a long time - which was not his scene at all because

he was so vulnerable to hustlers there all the time. But for the short time between his host's coming back from India and his finding his flat he did manage to escape! He stayed at Esher as the guest of Mr. and Mrs. GEORGE HARRISON and hence was able to get away from all the hustlers to talk music and relax with groovy people, only emerging for business meetings and T.V. and Radio shows.



MIKE LOVE & WIFE SUZANNE

## BEACH BOYS BONANZA

England has been blasted! The BEACH BOYS came over recently for, what their English promoter ARTHUR HOWES called, a "feeler" tour - and it was such an immense success that everybody's waiting, with tongues hanging out, for them to come back again.

"It was tremendous - all the concerts (eight theatres, two shows a night) were sell-outs. It was like the BEATLES all over again!" said ARTHUR HOWES when it was all over. But maybe we'll be referring to hysterical scenes as of "BEACH BOY" proportions in the future. In the New Musical Express' annual pop poll the BBs came out above the BEATLES! The NME has

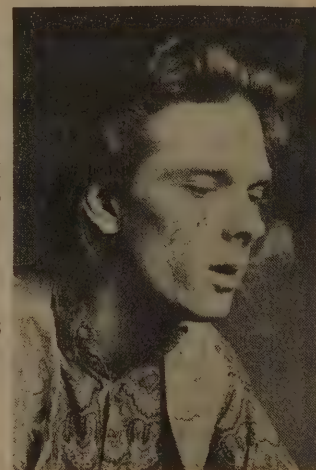
the biggest circulation amongst the fans!

Due to high demand an extra theatre was added to the itinerary at the last minute, which meant that they did six shows in London altogether, all full houses!

On their last night I drove MIKE LOVE down to a couple of boutiques that stay open late in Chelsea - the King's Road, to be more exact. There he tried to find something that would suit wife SUZANNE but he was unsuccessful - but he wasn't too worried, as he hopes to bring her with him on the next trip and then he can take her shopping, which is always easier than trying to choose something for her!

## SHAWN PHILLIPS IS BACK

SHAWN, from Texas, was fast establishing himself as potential to be reckoned with when he had to leave England because of work-permit difficulties. Back home in the States he killed time by touring with DONOVAN and acting as his sitar player, and he knocked people out with his groovy sounds! But now, after difficulties encountered in Ireland and France (they took exception to his long hair!) he is back with us and all set to go with a film contract, song-writing contract and recording contract! Usually his hair is shorter - well, comparatively, but he is at the moment growing it for his second film - a western, but a cool one! - which starts shooting in the spring. His hair should be down to his waist by then!



SHAWN was one of the first people to get hung up on Indian music - he owned his first sitar four years ago! Get that!



## CREAM CORRECTION

In FEB's HP, due to my tiredness when writing and the fact that copy was late, there is an error...it should, of course, read: You mustn't miss them when they hit the States on the Atlantic label. I got a bit hung-up with words on that last sentence! My apologies to all - especially the CREAM.

## TROGGS & TRAINS

### BOATS & PLANES

OR A FOGGY DAY  
IN LONDON TOWN



Having not seen the TROGGS for some time I decided to leg down to the airport to wave goodbye when they went to the continent recently - but unfortunately, that was not to be - London was completely fog-bound!

The airport was crowded, but we eventually managed to secure a table in a canteen-type place. I think it was PETE, looking very aggressive in an enormous fur coat who finally managed to intimidate a man who was trying to monopolize one table. We sat over third-rate canteen coffees and curly sandwiches whilst their road-managers and publicist tried to find out if there was any hope of a plane to Stockholm that day.

PETE, CHRIS and REG were all entirely unperturbed and philosophical about it all...

"If there's no flight, then there's no flight - the office will be in touch with the promoter there - and if we fly out tomorrow morning, we'll still make the T.V. studios in time!" said REG - but RONNIE was worried about letting them down and was all for rushing back to London and going by train and boat (hence the title!) Needless to say, it was three to one and eventually we all headed back to London after booking a flight the next day. I declined the invitation to see them off - they were leaving at 7:00 am!

## COUNTDOWN CALLS IT A DAY

COUNTDOWN, the T.V. show I've moaned about in past issues, has left us after only a short stay - thank goodness! AND TW - who were responsible for that groovy show NOW! - hope to present us with another pop show...should be good, here's hoping!

By the time you read this, R.S.G! will have departed, too and CATHY McGOWAN's new show "EXIT - Way Out In London" will be started in mid-February. At the moment it is hoped that this new show incorporating fashion, beauty, comedy and pop, and interviews will be screened in the States three weeks after transmission here!

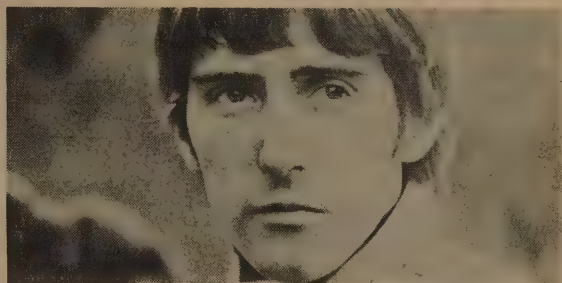


## PETE QUAIFE

The news that took the pop world over here by surprise recently was that PETE had rejoined the KINKS. The official statement issued when he left was that, as the KINKS are a limited company, no decisions could be made without him concerning KINK policies and so he had to resign from the company and therefore the KINKS. They also said they knew all along that it was only a temporary matter. I believe that when he quit, it was for keeps, but that he rejoined them because he couldn't settle down in "civvy" street after the excitement of group life. I'm glad to see him back, though; the KINKS just weren't the same without him! I only hope the noise and hustle won't prove too much for him! Welcome back, PETE!

Since his return he has been denying rumours that he is secretly married to his Danish girl friend, ANNETTE PAUSTIAN. "At the moment we are 'just good friends'. But marriage isn't entirely out of the question!"

## DENNY LAINE HITS OUT SOLO!



DENNY LAINE, who recently left the MOODY BLUES, has now got things together in the form of a trio... "I'm still not quite decided as to the final line-up, but at the moment this is fine..." "This" being drummer PETE PHILLIPS and Bass guitarist STEVE SMITH - DENNY, of course, playing lead guitar as well as singing.

At the moment they are still rehearsing and working things out, but, after attending a rehearsal, I can say that we will be seeing a lot more of DENNY in the future!



## HAYDOCK ROCKHOUSE NOT ROCK 'N' ROLL!!

The ex-HOLLY (an original member) ERIC HAYDOCK struck out on his own last summer and has now formed his own band from people in his home town of Stockport. Of the new setup he told me...

"My group is NOT soul or ballad or rock 'n' roll (despite the name). It is musical and true, with no false blues feeling (who's he trying to snide??) or dramatic warbling. We play what we enjoy. The group's stage clothes will support what we call the Humphrey Bogart 1939 look: pin-striped suits, wide lapels, turn-ups, tapered waistcoats and broad, patterned ties." They should look all right, but whether they hit the jackpot sound-wise, I don't know - their first disc "Cupid" didn't happen, so only time will tell.

There was a lot of public bickering about his departure from the HOLLIES. It appears he was sacked because of a failure to work with and for the group as a unit. It must be said that he never appeared, when with the HOLLIES, as a forceful enough personality to lead a group! But, as I said, time will tell, and we can only wish him luck!



# The YOUNG RASCALS Tell All.. .... AND MEAN ALL!!



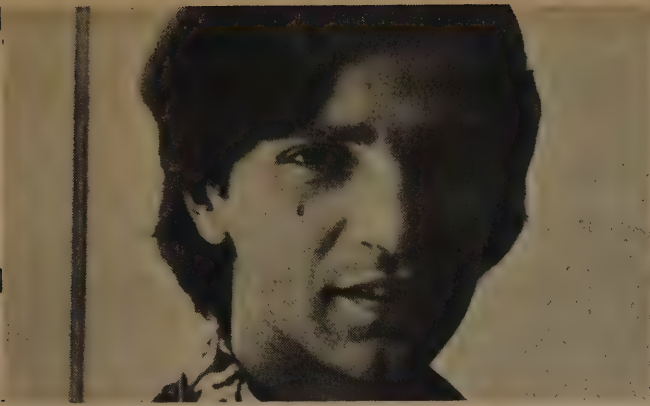
If you want to find out what a pop star is really like, ask the other members of his group. When four or five guys work and travel together for months or years, they either become the best of friends or they hate each other. During the long trying hours of rehearsing, recording, going on the road and making personal appearances, all of a person's faults and virtues are revealed.

When Don Paulsen interviewed the Young Rascals, he simply asked each of them, "What are the other three guys in the group like?" Their answers turned out to be the most perceptive, revealing and outspoken description of a group we've ever published.

Felix, Eddie and Gene were interviewed together in the Atlantic Recording Studio. Dino wasn't able to make that session. He came to our office a week later, listened to the tapes of what the other guys had said, and made his comments.

Despite the candor in the following remarks, rest assured that the Rascals are all good friends.





FELIX CAVALIERE

Eddie is, like, insane. He has two completely different personalities. One is a very nice, beautiful, quiet individual. The other is a completely loud, base, insane individual capable of anything at any time.

He's liable to cause a major disturbance at any time or come up with some very beautiful poetry in the next breath.

He's approaching his twenty-first birthday - which is a major step in his life - with complete panic and fear. He just doesn't want to be twenty-one. Eddie feels like it's the end of the line and he's going over the hill. He's a kid.

Eddie is a fantastic source of untapped talent. He's just started to develop as a great singer. He could go from the group and become a solo performer.

He has a very strong link with his family, whom he really loves.

And he's a nice guy.

Dino Danelli is a very good-looking, talented person who contributes greatly to the sound of the group by being the musician that he is. He's one of the best drummers anywhere.

He's struggling to improve himself by reading a lot of different literature he'd never been exposed to before. He's learning to paint and he's coming upon some of the things he's heard about but was never able to do before.

Dino is basically a nice guy. He's very quiet, but he has a terrible temper. He's what is known as a Sicilian, which means that anything can happen with him as far as blowing his tip is concerned.

He doesn't have much family life. His background is the streets. He's been on his own for a long time, so he knows his top is concerned.

He's perverted. He spends too much time on his hair. Any male who gets hung up on his hair must have problems.

Dino is very shy. He doesn't like anyone to see his art work. Maybe he's not sure of it, but from what I understand it's supposed to be very good.

Gene is single, comes from Rochester, New York, is an only child and has all the qualities of an only child. He gets very lonely sometimes.

He has a lot of talent in many different areas. Like, he's very business-minded.

He likes to eat to satisfy his desires. Whenever he has a problem he'll go to the table and eat.

Gene doesn't really like to be bugged or criticized much, but he takes it like the backboard of a basketball court. As soon as you criticize him, he knocks you down.

Gene has consideration for other people. Like, he remembers birthdays, engagements, Christmas presents....things like that. He also has close ties with his family, whom he really loves a lot.

He has two large dogs that he talks about a lot. They're Labrador Retrievers, big hunting dogs.

Gene is a hypochondriac. He finds all kinds of things wrong with himself that don't exist.

And I guess that's all about Gene, our astute guitar player.



EDDIE BRIGATI

Let's talk about Felix. He's a nice guy. Occasionally he flies off in different directions. I don't mean temper-wise. It's just that if he can't have his own way he disappears....into the air.

He's got a lot of hang-ups. Felix never seems to realize when he's wrong.

Felix and I are good friends. He's taught me a lot about what I'm involved in. It's getting to the point where he can't teach me anything any more. He's helped me like a big brother. But, little brother has grown up.

We get along great. We keep off each other's personal property. He's OK.

Now let's shoot over to Dino. When I say the name Dino, I think of changes.

Basically, he's a very groovy guy. He knows all about - I guess you might say - the streets and how to get along on his own.

New ideas are coming to him, as Felix said before. Dino has changed, he's progressing, his art talent is developing and he's finding things in himself that he's never had a chance to bring out before.

I guess you'd say we're pretty tight.

Gene....Rut dada dut dada. Rut dada dut dada (Eddie imitates a trumpet fanfare). Now here's a guy who's crazy. I tried to understand him for a long time. Either I never got there or I passed him up or something. I don't understand him. Also, he's slightly lazy.

As far as talent, the other three guys obviously have talent. We're in a position where only talent could have put us. There are very few people I would rather work with and go onstage with. I don't think anybody could have handled it like we have.

There are a lot of talented people in other groups, but our combination is something else. Everyone can hold his own.

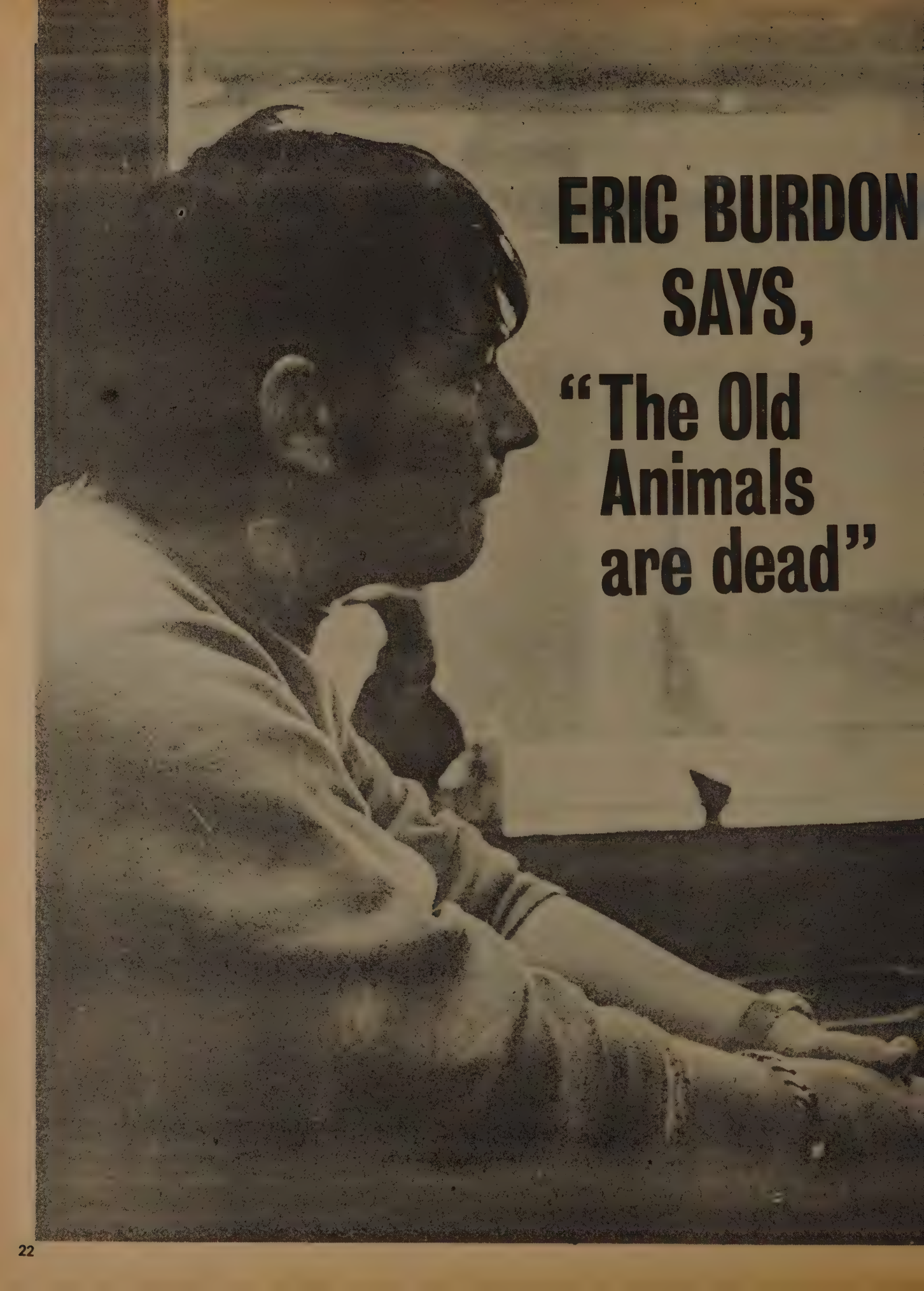
In general, the way life and everything else goes, we have our disagreements and our little fetishes. But we all get along pretty well and it's got to get better. It's like being married to three people.

Being the youngest member of the group, I used to shut up and listen and see who knew what. Now I'm gaining confidence and making decisions for myself. I could have done it before, but now I have enough experience to make better decisions.

If I wasn't where I am now...I'd be some place else.

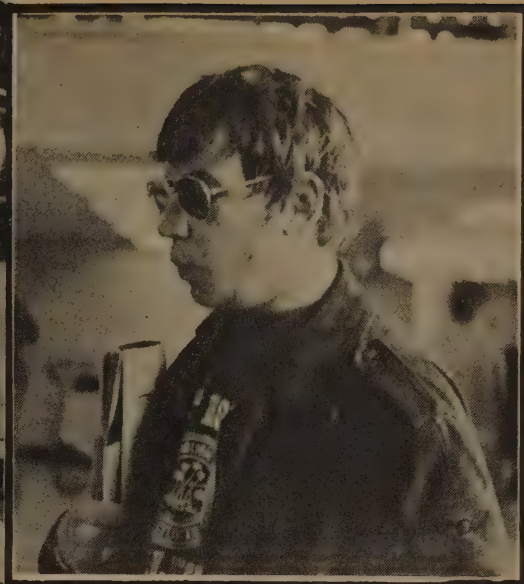
**(We hope everyone will be here next month for the second half of the Rascals interview when we'll find out what Gene and Dino have to say about their buddies. Also, Eddie will talk about Eddie, and he'll interview Don Paulsen and everyone will laugh a little and jump up and down.) □**





**ERIC BURDON  
SAYS,  
“The Old  
Animals  
are dead”**





*"The old Animals are dead. Now we're moving forward. I want to experiment."*

Everyone is talking about the new Animals. But few have spared a thought for the new Eric Burdon with "bluesynite," the wonder ingredient which enables a body to stay awake twenty-four hours a day - rehearsing a new group by daylight and living it up after dark at the Scotch of St. James.

Healthier, happier and less hairy, our Eric loped across the road from his London agency office to consume breakfast with me - a Holstein lager!

"Do you realize there are pelicans in St. James' Park?" he asked me, and waited for my look of wonder. "I was in the park at six o'clock this morning and there they were - big beaks and everything. I've never been up that early before. It's beautiful."

One can only assume that the sight of Burdon bouncing about in his Korean combat jacket, dark yellow-tinted glasses, faded blue jeans and black zip boots must have had an equally profound effect on the pelicans.

I hasten to add that all this early-morning activity had nothing to do with that excellent adage, "Early to bed and early to rise..." It was simple that, following a late-night party with Beatles Harrison and Lennon, Eric had omitted to go to bed.

"George has really sorted himself out since his trip to India," Eric told me. "He's such a peaceful guy now. We get on very well together with our ideas on life, although he cannot figure out my obsession with weapons. Guns and knives give him the horrors."

"I tell him it's not that I would ever use them on another person; it's simply to me they have a fascination because of their finality. To me a gun can be a beautiful thing, even though it may be used for evil purposes."

"I believe that within the next ten years we will be involved in a nuclear war. That frightens me to death, but it's almost inevitable."

"People say that no one will drop the bomb because everyone is afraid of it. People were afraid of the flint, but they used it to light fires...and fire guns. The saddest thing is that there are about four or five people in the world who could prevent nuclear war if they got into power, but I doubt if they would."

Following these somewhat pessimistic speculations we dealt with the new John Winston Lennon.

"Completely changed," said Eric. "You'd never believe it. He came over to me at the party and said: 'How are you, Eric?' and 'How's the new group?'"

"I asked him about his film role in 'How I Won The War', and he said: 'Great, but if the film is a success, it will be due to the other actors and the director!'"

Modesty is apparently now a Beatle called Lennon. Far be it from me to state I preferred the sound of the old one, but then perhaps he was just tired after winning the war!

But what of our very own Eric, you may ask? Well, plans are afoot, and Burdon appears to be running a one-man campaign to bring back the "Rock".

"We're rehearsing a number of early Presley numbers for the stage act, including 'Jail House Rock' and Bill Haley's 'Rock Around The Clock'," revealed Eric. "We're also doing our own version of the Stones' 'Paint It Black', the Beatles' 'Love Me Do', and Tim Hardin's 'If I Were A Carpenter'."

Expected to join the new Animals group in a few weeks is Vic Briggs from the Brian Auger Trinity, which will give them two lead guitarists.

"This will enable our present lead guitarist to double on amplified violin," said Eric, nonchalantly. "We're working on the amplification of this instrument to such a pitch that it will sound like a string section."

Burdon with strings on is something not to be missed, and the effect of echo and reverberation on the instrument has an almost orchestral effect which must be heard!

"I stopped dead musically with the old Animals," said Eric. "Now we're moving forward, experimenting with our own compositions and sounds. I want the next single to be by the group, and I want it to be something new."

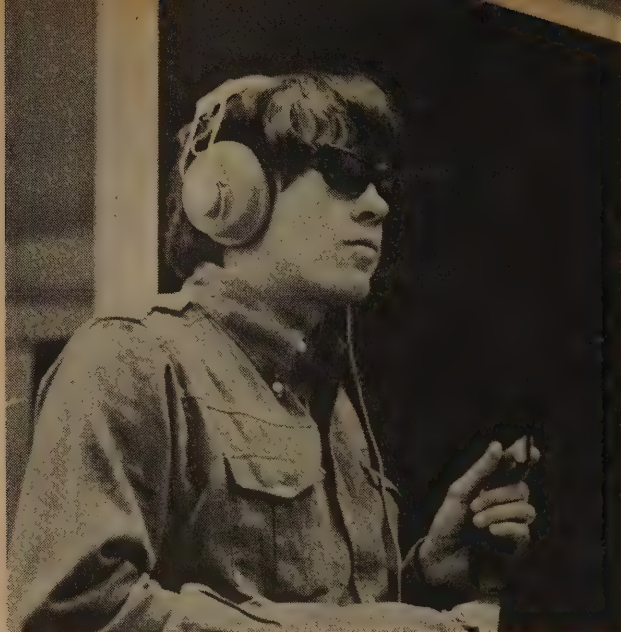
"'Help Me, Girl' is just an interval disc. I didn't really want to release it at all, but I was frightened people might forget about me altogether unless something went out."

Eric is still reeling under the impression that Brian Epstein's presentation of the Four Tops at the Saville Theatre made on him.

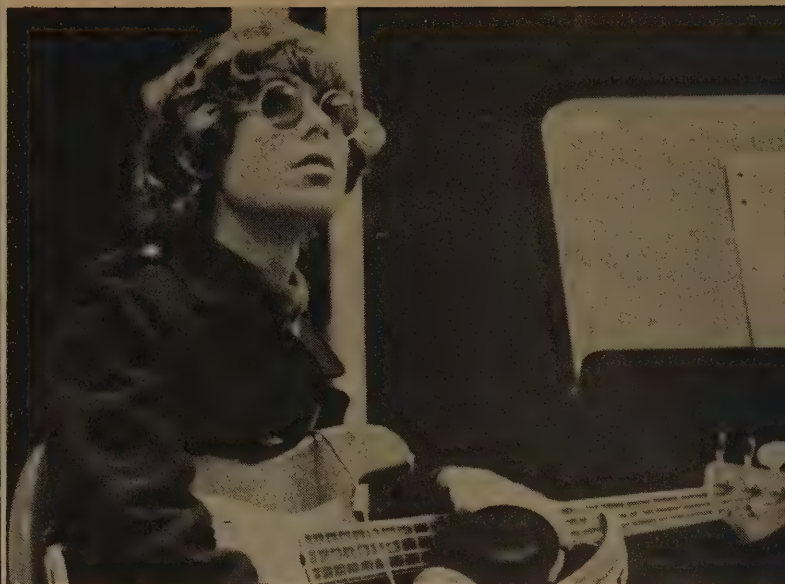
"When I walked in I thought it was like the Apollo in the U.S. We really deserve a National Theatre to showcase pop music in this country after all that has happened in the last year, and Brian told me that this was what he was trying to do. I can't wait to see the next presentation - if it's as good as the Four Tops, it'll really establish the concerts."

Having swallowed his lager, Eric made off to rejoin the pelicans. Every time I meet him I get the feeling he has no right to be a pop star at all. But Burdon, with his down-to-earth ways, is someone very real on an image-ridden scene. □





JOHN



NICK

# SOUNDS OF



The red second hand sweeps around the recording studio clock, the engineer has to leave for another session soon, the producer doesn't want any incomplete songs on his hands and the Sparrow insist on waiting until the last minute to do the vocal.

"It'll be better that way," they insist.

"Really," says Jerry Edmonton, who's singing the lead vocal. "My voice will loosen up later on in the session."

Meanwhile, they work on the instrumental track, overdubbing the guitar, bass, drums and organ. They're also using a theramin.

The Sparrow have their own sound which "just took place," explained guitarist Johnny Kay. "We never planned our development. Every time we sat down to learn a new thing it just developed naturally, rather than everyone saying 'let's do this and that'."

Even in the recording studio the Sparrow experiment, each one trying out different ideas on his instrument until everyone agrees on the total sound.

"We leave a lot of leeway for improvisation in every song," said John. "And we have two or three ways of doing each song in-person, depending on how we feel that particular night. But it's difficult to pick the version we

want to record."

Like most groups, the Sparrow began playing mostly Top 40 hits. They had a few original tunes in their repertoire, they added more, did fewer hit parade songs, and within four months they were doing all original material. Once they reached that point they stopped listening to Top 40 music and just concentrated on developing their original sound.

The Sparrow was born in Toronto, Ontario, Canada about two years ago. Dennis Edmonton and his younger brother Jerry and Nick St. Nicholas and a songwriter named Jack London formed a group just to make demonstration





GOLDY

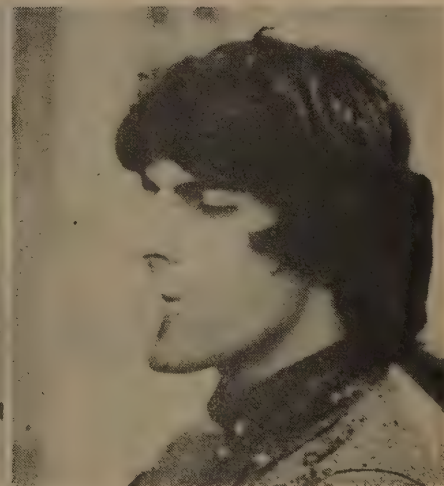
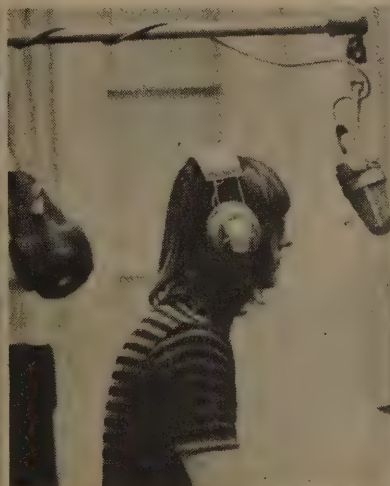


JERRY & his Theramin



DENNIS

# THE SPARROW



records of Jack's songs. Jack needed someone to help him with the chords and that was how guitarist Dennis starting writing songs.

Denny's first tune, "If You Don't Want My Love", was recorded by Capitol of Canada and made #1 in Canada.

They used to call themselves the Sparrows but the S got lost in a snow-storm along the way.

Jerry continues their history: "Our former pianist used to be a jazz man. One day he left us to play jazz again. We had a job the next day and the only piano player we could think of was Goldy McJohn. He was working

in a shoe store because he'd just left a band that wasn't doing well. He also wanted to leave the shoe store so he joined us.

"We met John when he was working alone in Toronto. He sat in with us a few times, we dug the way he played, he liked the way we played and people said it sounded nice. So we got together."

They played in Yorkville Village coffeehouses, a scene similar to New York's Greenwich Village, and in a few bars around Toronto, Ontario and Quebec.

Stan Freeman dropped several enterprises, including a record factory in Canada, to become the Sparrow's man-

ager full time. He brought them to Arthur in New York and two weeks later he got them a contract with Columbia Records.

And now they're in the studio recording "Green Bottle Lover", a song Dennis wrote, and the clock is ticking away and they have to leave for the West Coast the day after tomorrow and this is the last recording session for a long time and they still haven't done the vocal.

Will they make it? Will Jerry's voice loosen up? Will the theramin sound OK? Will the record be a hit? Listen to your radio. And keep reading Hit Parader. □



# DONOVAN





# TRIPS THE LIGHT FANTASTIC

A portrait of sensitive calm, Donovan, England's foremost folk singer, describes his "Legend of a Girl Child Linda" as a "song for ageing children." It could be said that all of Donovan's tunes, gentle instead of cynical, forgiving rather than frantic, are tales for "ageing children" — those who have an unspoiled and childlike sense of beauty. Donovan combines strains of blues, jazz, rock, Indian and classical music to form a magical bundle of low-g geared, shimmering rhythms, while his strikingly wistful lyrics weave tales which are charming, witty and, at times, lightly satiric. This thin, Edwardian-looking singer is, at 20, a seasoned wanderer whose poetic eye is keenly focused on the outside world. His is an extraordinary talent, one of the brightest now involved in popular music.

The poet Stanley Kunitz was recently quoted as saying: "Popular art is the foundation on which fine art rests. Thus, the higher level of taste there is in the popular arts, the more promising is the hope for the evolution of great fine art. There is no reason why popular art and a more selective, esoteric art can't cheerfully coexist." Donovan does seem to have succeeded in injecting popular music with rare imagination and artistry. He takes the fine art of poetry and gives it a place in unusually experimental popular music, achieving a vast, open sound which, Donovan says, "you can almost look out on."

Donovan's first Epic Records album, "Sunshine Superman", produced by Mickie Most, takes its title tune from the young singer's number-one hit single of the same name. The songs on the LP are all by Donovan, who also conceives his arrangements by whistling and humming each phrase to his fellow musicians. Songs about children, fairy tales, love, beaches and a story about a girl who entangles her hair in a ferris wheel all appear in the album. The hero of the tune "Sunshine Superman" is a folk, not pop, figure, who is described by Donovan in the liner notes as "sunshine super-duper man: a collapsed love affair no less." He sings the wild, imaginative lyrics softly, often with abrupt or oddly broken phrasing. Baroque influences, folk-like refrains and the

array of instruments — electrified sitar, flute, harp, organ, celesta and guitar — combine to make his music complex and compelling.

The son of working-class parents, Donovan Leitch was born in Glasgow in 1946 and spent his early childhood in the rough Gorbals area of Scotland's capital before moving with his family to the outskirts of London when he was ten. "At school," reports Donovan, "the teachers thought I was a little strange because I wrote a lot of fear and horror stories and drew sketches for them. One was about this man who got locked in a drain when it rained." Donovan is a talented artist whose admiration for art nouveau is apparent in his drawings as well as in his dress. He studied art for one year in college, but couldn't finish since "I had to go another year to get a grant, and I needed a grant to go another year." End formal education.

Soon afterwards, as Donovan remembers, "There was this big road by our house, and I used to look at that road and look at it, and one day I took off on it." He and his buddy Gypsy Dave headed for the coasts of England, rode the trucking lines, drifted on beaches, watched people and played guitar. "We weren't working out the problems of the world; we were letting our days fill up with strange encounters. We didn't talk much, but we moved fast a lot." Listening to jazz and dixieland and assimilating a variety of sounds, Donovan soon was spending his time writing songs and stories. Returning to London, Donovan, then 18, made his first tapes in a small basement studio.

The tapes were impressive. People who had been at the session played Donovan's music for record executives, music publishers and television producers. As a result, Donovan was signed for a single appearance on the famous BBC television show "Ready, Steady, Go!" His performance caused such a public stir that, in an unprecedented move on the part of the producers, he was asked to return for two more engagements. Soon after, he made his first recording, "Catch The Wind", which flew to number two on the charts. Other singles, "Colors" and "Universal



Soldier", were popular both in the United States, and in England, as were his two albums, "Catch The Wind" and "Fairytale".

In the United States, Donovan has received consistent and superlative praise. His debut appearance in this country at the 1965 Newport Folk Festival drew raves, and later engagements at Carnegie Hall, Cornell University and the Hollywood Bowl were sold out and sensational. Performances last spring at the Los Angeles mecca of rock, the Trip, were heavily attended by the public, as well as by members of leading U.S. rock groups.

About himself, Donovan says: "I don't think I'm a folk singer at all. I think I'm just a contemporary writer." He tends to be leery of labels since once a term for a particular kind of sound is in use, people often just look at the package and don't listen. Nor does Donovan specifically praise message music. "The word 'message' is for the older generation to use. The young just nod their heads 'I understand' inside themselves... The words tell the story, and the music makes it fly or soar like the sea."

Too much goes on in Donovan's music to pinpoint it in a single term. If pressed, one could describe it as lyrical and poetic intonations of the electronic-assonant-folk-pop-rock-funk-raga-beat, but it is more enlightening just to listen. Layer upon layer of sound; Donovan's voice, as haunting and strange as it is beautiful; and the poems — they stick in your head and make you blink. In his song "Celeste", Donovan sings: "I'd like being beautiful just for you, but that might not be quite true, it's up to you." □



# LOTHAR and the HAND PEOPLE Chapter II



## JOHN

John Arthur Emelin, leader of Lothar & The Hand People as much as Lothar & The Hand People admit to having a human leader, was born on May 26, 1945 in Portchester, New York.

His first attempt at organizing a group resulted in Lothar. John is six foot one, weight 125 pounds, has blue eyes and brown hair. He spent 3 years at the University of Denver and his former occupations are "student, raconteur and bon vivant."

His hobby is trying to be one step ahead of what's going to go wrong with his car. "Winky Dink And You," "Annie Oakley" and "The \$64,000 Question" are his favorite TV shows. "Metallic rainbow colors and sounds that come so fast you don't know where you are" rate on his list of favorite things.

"If we seem like uninteresting people it's because we really don't do anything except this band", said John.

"We'd better make it soon before the bottom falls out of the record scene", said quotable John Emelin, gravely. "Right now there is so much great talent standing in the wings, ready to be pushed into public view by all the record companies. They've got a lot of money invested in these new groups.

"RCA Victor has The Youngbloods, United Artists has the Gurus, Mercury has the Blues Magoos...There are a dozen or so more. If these groups don't make it, the record companies will be reluctant to back new rock groups and Herb Albert-type music will take over."

Meanwhile Lothar & The Hand People continue to wait in the wings, gaining strength musically as they lose strength physically from malnutrition. They've been writing new songs, developing new sounds and working in clubs and at private parties to help pay the rent on their balloon-filled suite at the Hotel Albert and keep the refrigerator stocked with lots of peanut butter and catsup sandwiches. Really. We're not making this up-HONEST!

Incidentally, in our next issue we'll offer some of the colorful I Love Lothar balloons as prizes in a lovable, laughable Lothar contest. Seriously.

And now, here's what all you potential Lothar groupies have been waiting for - biographies of the human members of the group.







# Waiting In The Wings

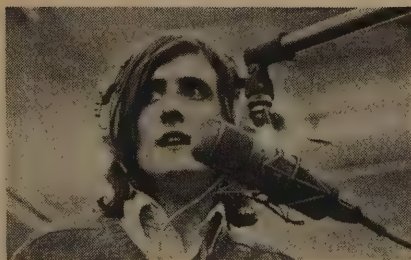


**TOM**

Thomas Harold Flye began 4 years of piano lessons when he was 5. He hated it. Tom played flute "up until the age that boys just don't play flute" then he took two drum lessons, practiced a lot and is now a very fine drummer.

Born in Cincinnati, Ohio on October 30, 1946, six-foot-tall Tom has been a cook in some of Chicago's better supper clubs, he set up a ferris wheel for a traveling carnival one summer, he modeled sox for a while and was a telephone installer-repairman.

His eyes are brown, he weighs 145 lbs. and he spent a year at the University of Denver before going into the great big wonderful world of show business.



**RUSTY**

Russel Ford Jr, better known as Rusty, born on May 12, 1947 in New Haven, Connecticut, has been playing in bands since he was 14.

He's six feet tall, weighs 138 pounds, his eyes are green and he plays bass. Rusty went to Choate prep school and is on an extended leave of absence from the University of Denver.

Rusty likes to work with horses, but when none are available he watches old movies on TV. His favorite color is paisley and Buffalo Bob has always been one of his favorite singers. Seriously, Buddy Guy is his favorite musician and Rusty is one of the best bass players we've heard.



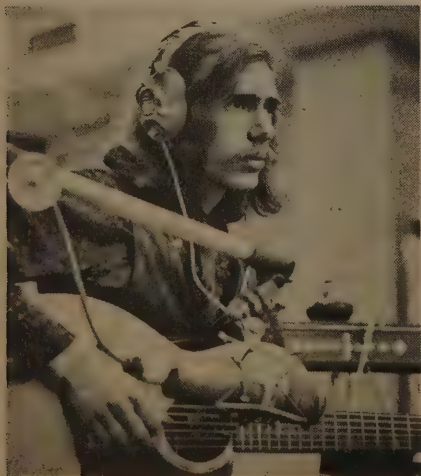
**PAUL**

Paul Conly, the quietest Hand Person, is nicknamed Little Hibov. He was born in Sacramento, California on March 10, 1944, he's 5 feet ten inches tall, 130 pounds, has blue eyes and brown hair.

Paul took lessons on the string bass for several years, had 3 1/2 years of college and now he plays electric piano and rhythm guitar for Lothar And The Hand People.

"Music is my only hobby", he says. "I like all kinds of sounds". Like all the other guys in the band, Paul enjoys listening to the Beatles, The Lovin' Spoonful and The Mama's & Papa's. Everybody's best friend is Lothar.

That's it for this installment on Lothar And The Hand People



**KIM**

Kim King, nicknamed Kim King, was born in the Prince Charles County Hospital in Maryland on October 30, 1945. He spent 4 years in 4 different high schools. He's been playing the guitar for 8 years, self-taught, and he's very good.

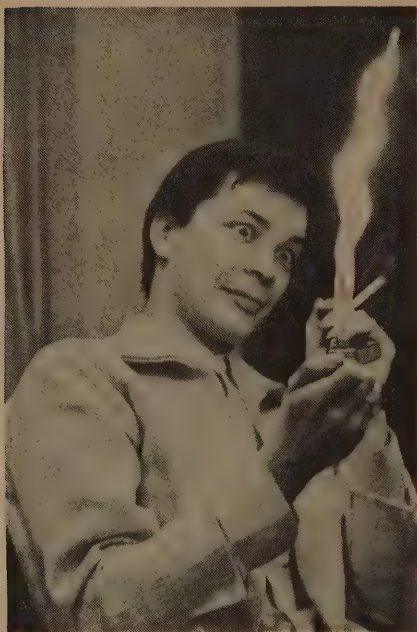
"I've never done anything but play the guitar. If I stopped playing I'd probably die". He played in a country blues workshop at the Newport Folk Festival last year and he worked with various other groups before joining Lothar as their excellent lead guitarist.

In the vital statistics department, Kim is 5' 11" tall, weighs 115 lbs, has brown eyes and "impossible brown hair."

"I have a very long way to go to become the musician I want to be and I only hope I live that long," Kim said.



# THE DETROIT SOUL OF.. MITCH RYDER



The most exciting, screaming, shouting, drive-the-little-girls-out-of-their-minds white group playing rhythm and blues is Mitch Ryder and the Detroit Wheels. Mitch is a dynamic, sexy performer who works so hard onstage he finishes every set dripping with perspiration and completely exhausted. The Detroit Wheels back him with a hurricane of sound. The group plays a style of music - particularly in-person - that is too much.

Mitch Ryder and the Detroit Wheels grew up in Detroit, the Soul City, the Motor City, the R&B Music City. Their environment influenced their sound. All the British groups who helped popularize rhythm and blues copied American records. Mitch and his group are a product of the American scene and their music is their own.

Mitch used to sing lead with colored groups. Many of his friends are now with Motown Records. He was an apprentice tool and die maker and he could have had a nice factory job, but he gave it up in favor of music. He started his own group.

They once were known as Mitch & The Young Degenerates and they worked in little clubs in New York on and off for almost a year, hoping for a break. They cut one record for a small Detroit record company but nothing happened.

A Detroit disc jockey sent some tapes to Bob Crewe, who signed the boys to his New Voice label. Their first release for Crewe was titled "Help". An-

other group released a different record with the same title. Naturally, the Beatles version became a hit.

Their second New Voice record made it. "Jenny, Take A Ride" launched Mitch Ryder & The Detroit Wheels and everyone who's seen them since predicts great things for this lively group. "Devil With A Blue Dress/Good Golly, Miss Molly" is their biggest record yet. Hollywood producers, including Otto Preminger, want Mitch for the movies.

It began in Detroit and Mitch gives his home town full credit: "In Detroit, you don't have the kind of life that exists anywhere else in the United States. Despite the fact that it's a big city, there aren't any clubs to speak of and the entertainment scene is really nothing.

"This may seem contradictory," he continued, "but there are a lot of musicians in Detroit. They're mostly kids working for one goal - to be good. Music is a big part of their lives, they listen to a lot of records and they're up on all the new things in music. Many new records are played in Detroit first and there are several record companies there that produce hits, like Motown.

"This makes the kids work harder so they can make something of themselves in the music world. Because other than making automobiles, there's just music that the kids can look forward to for earning a living," said Mitch.

"When Berry Gordy started Motown Records he gave the kids a new goal. If you were a young man in Detroit, unless you wanted to be an accountant or some kind of white collar worker, all you could look forward to was building cars. In New York or other big cities there's a large entertainment industry and places in the business world where a young person can get started. In Detroit it's just the factory, the office or music."

Jim McCarthy, Mitch's groovy guitar player added, "In other cities there are distractions. Like on the West Coast, it's fads and crazes like the psychedelic scene. In Detroit, since there aren't that many clubs for a city of that size, there isn't much chance for an artificial type of sound to be born. The sound that does emerge is much more genuine. The musicians are definitely more interested in it because it's something they created themselves."

Mitch Ryder & The Detroit Wheels have their own sound and Mitch has

an answer for anyone who thinks he's just trying to be another James Brown: "Music is an international language and there shouldn't be any type or form of music that should be kept for any one group of people. Like real blues has been kept mainly for the colored people. White artists should be able to do it and do it well.



"All the guys in the group and I believe that rhythm and blues will take hold even more than it has already. Not just what Motown is distributing, but strict blues like what Paul Butterfield and John Hammond are doing. They're reverting back to the basics and they're reaching a wider audience."

And Mitch Ryder & The Detroit Wheels are reaching forward and are bringing their own Detroit sound to an even larger audience.

Everybody who digs the sound can thank the Ford Motor Company and General Motors and the Chrysler Corporation for making Mitch Ryder & The Detroit Wheels turn to music to escape the factory scene. □



# HIT COMING NEXT MONTH!

## PARADER MAY ISSUE ..... ON SALE MARCH 14



PAUL McCARTNEY TALKS ABOUT THE FUTURE OF THE BEATLES

Further Adventures of the BEACH BOYS in ENGLAND!

I'm not a Rebel anymore says DONOVAN • KINKS busy doing Nothing.

4 sides of the FOUR SEASONS • Don't Miss MONKEE SHINES

**PLUS:** • SPENCER DAVIS

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I think H.P. stinks so bad that I am enclosing twenty-five cents (.25) and a stamped self-addressed envelope. I am going to jump up and down on the Button, burn it with a blow torch and send it up in a rocket to the moon where it belongs

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No. 2




**DON'T FORGET TO INCLUDE SELF-ADDRESSED, STAMPED ENVELOPE.**  
(CANADIANS: Send 5¢ in coin instead of stamp).



# BOBBY DARIN

## IS A



## NEW MAN

By Alan Smith

Bobby Darin is the singer who set out to become a legend in his own lifetime. He attacked life like a hungry man wolfing down his last meal. He dedicated himself to becoming a star - and he got used to people calling him "brash" and "self-confident" as often as they said "hello" and "goodbye".

But that was the old Bobby Darin, in the days of "Splish Splash", "Multiplication", "Up A Lazy River" and "Mac The Knife".

Today he is calm, relaxed, good-humored, friendly. He sits strumming a guitar in his London hotel room, singing quiet and gentle songs like "If I Were A Carpenter" or sipping occasionally from a cup of black coffee. All the time he peers from beneath the shade of a yachting cap perched jauntily over his eyes.

The spark is still there. He could get up in a moment and blast the room with song. The style would be crisp, punchy, swinging with sophistication.

Bobby Darin the performer hasn't changed - only the person. Why the transformation?

"I suddenly woke up one day and decided to change the pace," Bobby told me. "I decided to take life as it comes.

"Music is still the dominating factor in my life, and every time I go into a recording studio I think: 'This is a hit.'

"Look at Sinatra. He had 'Strangers In The Night' sitting right up there in the No. 1 seat. He's 50 years old. A world name. Does he need a hit? Will it up his price?

"He didn't need a No. 1, but you can bet your life a part of him was very, very content.

"That's the way I feel about hit records. I may not need them in one way, but I would be a liar if I said that to be in the hit parade did not give me tremendous personal satisfaction.

"The music world is so much an exciting scene at the moment. There is a fusion of all the things that have gone before: you find the hit records of today are a mixture of rock and roll, swing, dixie, and everything, all in one.

"It's wrong for anyone to try to categorize music any more. For instance" - he walked quickly across the room and switched on the record player - "this may be my next single. Some people might call it Happy Time music, but we would have only needed to add strings to make it sound something entirely different."

A catchy, swing-along song floated around the room as

Bobby mimed to the words and tapped his foot in time to the rhythm.

He added: "People are more broad-minded about music today. It's no longer a crime to bend a lyric. Yesterday's traditions are going out of the window, and I think it's the people who grew up with rock and roll who are able to appreciate this fact the most.

"Some older people are in a rut with their musical tastes - locked in, I call it - but that's no crime. They're just too old to bend."

Bobby's own musical tastes are wider than the average pop fan might imagine. He is intensely devoted to music. He cares about it, and he will talk intelligently and thoughtfully about trends and styles. Occasionally he picks up his guitar and demonstrates his ideas by singing an established hit in his own style.

"I often visualize a song in a completely different way," he told me. "For instance, I would have slowed the pace slightly for 'Eleanor Rigby', and I would have done the Rolling Stones' 'Satisfaction' like this..."

Bobby has an undisguised admiration for the songwriting talents of Lennon-McCartney and Jagger-Richard. The structure and depth of the Beatles' songs he thinks "almost beyond measure," and he ranks the Lennon-McCartney team with the permanency of Gilbert and Sullivan and Rodgers and Hart.

Quite soon he's hoping to get reaction of a different sort - from students in high schools and colleges all over America.

He told me: "I'm toying around with an idea of going on a lecture tour, talking about how I feel rock and roll has evolved, and the unhealthiness of trying to put music into separate little ruts. The idea's a hazy one at the moment, but I'm working on it!"



When I left him he was about to play one of the collection of classical records he carries around with him for relaxation - a piece by Sibelius. Then there were telephone calls to make, a TV show to think about, and the need to study his film script for the next day. He is here to appear in "Strangers In The House", a murder thriller.

I found him one of the easiest-to-talk-to and most amiable stars I've ever met...a friendly guy who knows where he's going, but who's now found the secret of going there the relaxed way. □



## •WORDS OF LOVE

(As recorded by the Mama's and Papa's/Dunhill)  
JOHN PHILLIPS

Words of love so soft and tender  
Won't win a girl's heart anymore  
If you love her then you must send her  
Somewhere where she's never been  
before.

Warn out phrases and long engagements  
Won't get you where you want to go  
Words of love soft and tender  
Won't win her.

You ought to know by now  
You ought to know  
You ought to know by now  
Words of love soft and tender  
Won't win her anymore.

You ought to know by now  
You ought to know  
You ought to know by now  
Words of love soft and tender  
Won't win a girl's heart anymore  
If you love her then you must send her  
Somewhere where she's never been  
before.

Warn out phrases and long engagements  
Won't get you where you want to go  
Words of love soft and tender  
Won't win her anymore, anymore.  
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## •TRY A LITTLE TENDERNESS

(As recorded by Otis Redding/Volt)

HARRY WOODS  
JIMMY CAMPBELL  
REG. CONNELLY

Oh she may be weary  
And young girls they do get weary  
Wearing that same old shabby dress,  
yeah  
But when she gets weary  
Try a little tenderness, yeah.

You know she's waiting  
Just anticipating  
For things that she'll never, never  
possess, yeah  
But while she's there waiting without  
them  
Try a little tenderness.

It's not just sentimental, no, no, no  
She has her grief and care, yeah  
But the soft words they are spoke so gentle  
It makes it easier, easier to bear  
You won't regret it, no, no  
Some girls they don't forget it  
Love is their whole happiness  
But it's all so easy  
All you gotta do is try a little tenderness,  
yeah  
All you gotta do is hold her when you  
wanna  
Squeeze her, don't tease her, never leave  
her  
Try a little tenderness, try a little  
tenderness.

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# CURRENT ALBUM RELEASES

Courtesy of **Billboard** The International Music-Record Newsweekly

## A&M

CHRIS MONTEZ—Time After Time; LP 120, SP 4120

## ATCO

CAPITOLS—We Got a Thing; 33-201, SD 33-201

## ATLANTIC

BOBBY DARIN—If I Were a Carpenter; 8135, SD 8135  
MIREILLE MATHIEU; 8127, SD 8127  
THE YOUNG RASCALS—Collections; 8134, 8134 SD  
WILSON PICKETT—The Wicked Pickett; 8138, SD 8138

## BANG

ARSENIO RODRIGUEZ—Viva! Arsenio, LP 216, SLP 216

## BRUNSWICK

JACKIE WILSON—Whispers; DL 54122 (M); DL 754122 (S)  
YOUNG HOLT TRIO—Wack Wack; BL 54121, BL 754121

## CAPITOL

SENATOR EVERETT MCKINLEY DIRKSEN—Gallant Men; T 2643, ST 2643

## CAPITOL IMPORTS (INDIA)

ALI AKBAR KHAN—Ragas; MOAE 125  
ALI AKBAR KHAN—Rogas; MOAE 145  
ALI AKBAR KHAN—Ragas; MOAE 146

## CHECKER

BO DIDDLEY—The Originator; LP-3001 (M), LPS-3001 (S)  
LITTLE MILTON Sings Big Blues; LP-3002 (M), LPS-3002 (S)

## CHESS

JOHN LEE HOOKER—The Real Folk Blues; LP-1508 (M), LPS 1508 (S)  
MEMPHIS SLIM—The Real Folk Blues; LP-1510 (M), LPS-1510 (S)

## COLUMBIA

The Extraordinary KUI LEE; CL 2603, CS 9403  
ORIGINAL BROADWAY CAST—Cabaret; KOL 6640, KOS 3040  
POZO-SECO SINGERS—I Can Make It With You; CL 2600, CS 9400  
PAUL REVERE & THE RAIDERS—The Spirit of '67; CL 2595, CS 9395

## CROWN

JOHN LANDGRAF—Piano That Talks; V CV 1074

## CUCA

CONCERTINA EDDIE; K2043  
RUBY GRASSEL & HIS MERRY MEN—Daryland's Oldtime Dance Party; K 2037  
MILT AND JAY—At the Fireside; K 7600  
THE PLAINSMEN—From Country to Lakeside; K 5510  
VARIOUS ARTISTS—The All Time Great Polka Bands; KTV 1

## DATE

THE ARBORS—A Symphony for Susan; TEM 3003, TES 4003

## DECCA

JACK GREENE—There Goes My Everything; DL 4845, DL 74845  
ORIGINAL TV CAST—On The Flip Side; DL 4836, DL 74836

## DRAGONET

MAE WEST—Wild Christmas; D6-4 (M)

## ELEKTRA

JUDY COLLINS—In My Life; EKL-320 (M), EKS-7320 (S)

## GO-GO

DR. WEST'S MEDICINE SHOW & JUNK BAND—The Eggplant That Ate Chicago; 2217002

## IMPULSE

COLTRANE Live at the Village Vanguard Again!—A-9124 (M), AS-9124 (S)

## HBR

THE DYNATONES—The Fife Piper; HLP 8509, HST 9509  
EARL GAINS—The Best of Luck To You; HLP 8508, HST 9508  
LAURIE JOHNSON ORCH.—Theme From the Avengers; HLP 8506, HST 9506

## HELIODOR

HOVHANESS: LOUSADZAK/CONCERTO No. 2—M. Ajemian/A. Ajemian/String Orch. (Surinach); H25040 (M), H25040 (S)

MOORE-LATOUCHE: THE BALLAD OF BABY DOE—Various Artists/New York City Opera Orch. (Buckley); H25035 (M), H25035-3 (S)

MOZART: SYMPHONIES Nos. 36 & 31—Bavarian Radio Orch. (Leitner); H25034 (M), H25-34 (S)

PROKOFIEV: WAR & PEACE—Various Artists/Vienna State Opera Orch. (Janssen); H25039-3 (M), H25039-3 (S)

ROSSINI: STABAT MATER—Various Artists/Berlin Radio Orch. (Fricay); H25032 (M), H25032 (S)

TELEMANN: THE TIMES OF DAY—Various Artists/Berlin Chamber Orch. (Koch); H25041 (M), H25041 (S)

VILLA LOBOS / ORBON / SALAS—Dorothy Rienz (Surinach & Winograd); H25037 (M), H25037 (S)

## KAMA SUTRA

Hums of the LOVIN' SPOONFUL; KLP 8054, KLPs 8054

## LONDON

GERAINT EVANS—Three Centuries of Baritone Art; 5994 (M), OS25994 (S)

PILAR LORENGAR—Operatic Recital; 5995 (M), OS 25995 (S)

ROLLING STONES—Got Live If You Want It!; LL3493 (M), PS 493 (S)

ROSSINI: SEMIRAMIDE—Sutherland/Horne/Various Artists/London Symphony (Bonynge); A 4383 (M), OSA 1383 (S)

ELIZABETH SOEDERSTROM/JAN EYRON—Jenny Lind Songs; 5949 (M); OS 25049 (S)

VIRGINIA ZEANI—Puccini Arias; 5536 (M), OS 25139 (S)

## MERCURY

Golden Hits of the SHANGRI-LAS; MG 21099 (M), SR 61099 (S)

## MILESTONE

The Immortal JOHNNY DODDS; MLP-2002 (M)  
The Immortal MA RAINEY; MLP-2001 (M)

## MGM

COMME FRANCKS Live at the Sahara in Las Vegas; E 4411, SE 4411

## MONUMENT

HENRY BYERS—In the Aznavour Mood; MLP 8065, SLP 18065  
RAYMOND LEFEBRE—Paris Cancan; MLP 8067, SLP 8067  
BOOTS RANDOLPH—Boots With Strings; MLP 8066, SLP 18066  
This is FRANK JEFFRIES; MLP 8069, SLP 18069

## NONESUCH

Music of Bulgaria—Ensemble of the Bulgarian Republic (Koutev); H 2011, H 72011  
VARIOUS ARTISTS—Music From the Kabuki; H 2012, H 72012  
VARIOUS ARTISTS—Music of Shakespeare's Time; HB 3010, HB 73010

## OSR

(Turn On) The Music Machine; LPM 5015, LPS 8875

## PRESTIGE

JAKI BYARD—Freedom Together!; PR 7463  
BOOKER ERVIN—Setting the Pace; PR 7455  
EDDIE LOCKJAW DAVIS—The Breakfast Show; 7407

## PROJECT 3

THE KISSIN' COUSINS Sing; PR 5001, PR 5001 SD  
ENOCH LIGHT & THE LIGHT BRIGADE—Spanish Strings; PR 5000, PR 5000 SD  
TONY MOTTOLA—Heart & Soul/Guitar; PR 5003, PR-5003 SD  
RENNAISSANCE QUARTET—Top Hits . . . C. 1420-1635 A. D.; PR 7000, PR 7000 SD

## RCA CAMDEN (MEXICAN)

AGONIAS DE AMOR—Miguel Poventud; CAM-209  
LOS EXITOS DE ROBERTO CANTORAL; CAM-214  
"LO MAXIMO" CON LOS MOONLIGHTS; CAM-216  
"NUESTRAS CANCIONES"—Amparo Montes & Chucho Ferrer Orch.; CAM-217  
OLIMPO CARDENAS/JULIO JARAMILLO Y SU CONJUNTO; CAM-218

## RCA VICTOR

BOSTON SYMPHONY (Leinsdorf)—Music of Irving Fine; LM-2922 (M), LSC-2829 (S)  
A LORIN HOLLANDER Concert; LM-2912 (M), LSC-2912 (S)  
TCHAIKOVSKY: SEXTET—Kroyt/M. Schneider/Guarneri Quartet; LM-2916 (M), LSC-2916 (S)

## RCA VICTOR (INTERNATIONAL)

AMOUR, CASTAGNETTES ET TANGO—Armandino and Orch.; FPM-150  
DAY AND NIGHT—Les Chakachas; FPM-155  
POR PRIMERA VEZ CANTAN RANCHERO—Los Dandys; MKL-1715  
VUELVEN LOS BRIBONES; MKL-1716  
SAGRARIO BAENA; MKL-1717  
ROSITA RODRIGUEZ; MKL-1718  
GAMIE DANSER AV PER BOLSTAD—Aif Blyverkets Runddansorkester; FPM-148  
POR SIEMPRE—Rafael Munoz and Orch.; LPV-7394  
COMO SIEMPRE—Antonio Machin; LPV-7404  
MARCO ANTONIO MUNIZ; MKE-804  
JOSE ALFREDO JIMENEZ; MKE-807

## REPRISE

THE KINKS—Face to Face; R-6228 (M), RS-6228 (S)  
FRANK SINATRA—That's Life; F 1020, FS 1020

## ROULETTE

TOMMY JAMES & THE SHONEDS—It's Only Love; R 25344, SR 25344

## SCEPTER

B. J. THOMAS—Tomorrow Never Comes; SRM 556, SPS 556  
DIONNE WARWICK—Here Where There Is Love; SRM 555, SPS 555

## SOLID STATE

MANNY ALBAM—The Soul of the City; SS 18009 (S)  
JIMMY McGRUFF—Cherry; SM 17006 (M), SS 18006 (S)  
Introducing the PASSION GUITARS; SM 17007 (M), SS 18007 (S)  
Presenting JOE WILLIAMS and THAD JONES/MEL LEWIS/THE JAZZ ORCHESTRA; SS 18008 (S)

## SOMERSET

CINEMA SOUND STAGE ORCHESTRA—The Bible; SF-26800 (S)  
CINEMA SOUND STAGE ORCHESTRA—Hawaii; SF-26900 (S)  
THE HAIRCUTS/THE "IMPOSSIBLES"—Here's Where It's At-Beat '66; SF-27100 (S)  
VARIOUS ARTISTS—The Guitar and Its Family Around the World; SF-27000 (S)

## STAX

BOOKER T. & THE MG's—In the Christmas Spirit; 713 (M), 713 S (S)  
SAM & DAVE—Double Trouble; 712, 712 S

## UNITED ARTISTS

PAT COOPER—Spaghetti Sauce & Other Delights; UAL-3548 (M)

## VALIANT

THE ASSOCIATION—Renaissance; VLM 5004, VLS 25004

## VERVE

ARTHUR PRYCE—Art & Soul; V 5009, V6-5009

## VERVE FOLKWAYS

THE BLUES PROJECT—Projections; FT-3008 (M), FTS-3008 (S)  
RICHIE HAVENS—Mixed Bag; FT-3006 (M), FTS-3006 (S)  
VARIOUS ARTISTS—Living Legends; FT-3010 (M), FTS-3010 (S)

## WAND

THE KINGSMEN—Up and Away; WDM 675, WDS 675

## WARNER BROS.

LEROY VAN DYKE—Country Hits, W 1652 (M), WS 1562 (S)

## WORLD PACIFIC

WALTER WANDERLY—Samba Col; WP-1856 (M), WPS-1856 (S)



# Platter Chatter

IN MY LIFE features former folk singer Judy Collins in a unique and beautiful setting. The gentle sound of flutes, violins, a harpsichord and a small chamber orchestra complement her lovely voice and create a dramatic mood that is sustained throughout the entire album. The rich, colorful song lyrics by Dylan, Farina, Brecht, Weill, Donovan and Leonard Cohen, a talented new Canadian songwriter, comprise a potpourri of emotions and are all sung beautifully by Miss Collins. We love every track on this album, but our favorites are "Hard Lovin' Loser", "Pirate Jenny", "La Colombe-The Dove", "I Think It's Going To Rain Today" and the compelling five-minute-long "Dress Rehearsal Rag". Joshua Rifkin arranged and conducted the orchestra superbly and Miss Collins establishes herself as an extremely versatile singer. (ELEKTRA EKS-7320)

PARSLEY, SAGE, ROSEMARY AND THYME includes two of the most literate songs to ever grace the top ten, "Homeward Bound" and "The Dangling Conversation". In Paul Simon and Art Garfunkel's third album the duo is considerably less folk-rocky than before. Vocal harmonies are more delicate, as on "Scarborough Fair/Canticle", "For Emily, Whenever I May Find Her" and "Flowers Never Bend With The Rainfall". "The Big, Bright, Green Pleasure Machine" is nice satire and "The 59th Street Bridge Song" is an irresistibly happy tune. "7 O'clock News/Silent Night", contrasting the gentle Christmas carol with brutal reality, makes an unsettlingly simple comment. This is an album worth listening to again and again. (COLUMBIA CS-9363)

THE JAZZ LEGACY OF BUD POWELL is a collection of ten brilliant performances recorded by the legendary pianist when he was in his prime, before he was destroyed by a series of mental breakdowns. Bud Powell was a jazz pioneer and his playing was incredible, as these records attest. Ray Brown, Max Roach, Kenny Clarke, Osie Johnson, George Duvivier, Percy Heath and Art Taylor provide a solid backing on various tracks, including "Tempus Fugue-It", "Crazy Rhythm", and "Be-Bop". Bud's solo piano technique is evident on "Parisienne Thorofare" and "I'll Keep Loving You." With the low VSP prices for such high quality music, it's worth adding to your jazz collection. (VERVE VSP-34)

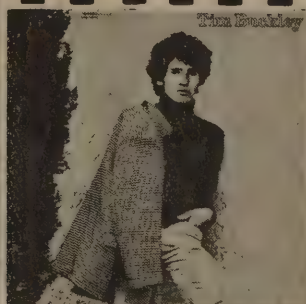
TIM BUCKLEY has a very impressive debut album. Most of it rocks tastefully with Tim's voice surging over a swinging beat. There is one tune on this album that is incredible. It is "Song Slowly Sung," one of the most exquisitely beautiful pieces of music we have ever heard. Jack Nitzsche's string backgrounds, on several tracks, are impeccable. The lyrics, all by Buckley, are colorful, imaginative and interesting. All in all, a groovy album. (ELEKTRA EKS-74004)

GUITAR MUSIC OF FOUR CENTURIES by young Italian guitarist, Oscar Ghiglia, is a brief history of plucked string music. Beginning with Bach's Prelude And Fugue In D Major, he covers representative selections of various guitar schools and styles, including Falla's Hommage a Debussy and the Etude No. 11 in E minor by Villa-Lobos. Guitarists might learn a few things here. (ANGEL S-36282)

CHANGES is certainly an appropriate title for the latest Johnny Rivers album. Johnny single-handedly started the Go-Go fad, but now he's slowing down the pace. The beautiful "Poor Side Of Town", written by Johnny and his manager/record producer Lou Adler, was the twelfth straight Rivers hit and it sets the mood for all the other tunes in the album. "If I Were A Carpenter", "Days Of Wine And Roses", "Softly As I Leave You" and "Strangers In The Night" are the kind of mellow tunes Johnny sings, backed by a string orchestra. Special credit to arranger Marty Paich for his treatment of "California Dreamin'." (IMPERIAL LP-12334)



## THE JAZZ LEGACY OF BUD POWELL



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## •EAST-WEST (OVER THE OCEAN)



(As recorded by Herman's Hermits/  
MGM)  
**GOULDMAN**  
East, west, over the ocean-perpetual  
motion  
Traveling around, no rest, singing  
and playing  
Night out and day in doing the rounds  
What a great life it must seem.

Swell joints, everything classy  
Nothing that's passe-only the best  
Lush girls ogling and eyeing  
Sighing and crying-this is success  
What a great life it must seem.  
(Repeat chorus).

But when I hear young voices singing  
out  
The bells at home come ringin' out  
Then I feel all alone  
Then I think of my home.

Mum, Dad, all 'round the fire  
In festive attire-keeping the day  
Aunts, kids, all the relations  
Congratulations-this is success  
What a great life it must seem.  
(Repeat chorus)  
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Man-Ken Music, Ltd., c/o Stevens H.  
Weiss, 444 Madison Ave., N.Y.C.,  
Written by Graham Gouldman.

## •I'M GONNA MISS YOU

(As recorded by The Artistics/  
Brunswick)  
**MARVIN SMITH**  
**JESSE BOLIAN**  
**LAWRENCE JOHNSON**  
From the day I laid eyes on you  
I knew girl you were my dream come true  
I tried so hard not to confess  
That you were the only one to insure  
my happiness  
Your sweet loving I can't resist  
Your sweet loving I'm going to miss  
I, I, I, I'm gonna miss you.

A kiss goodbye could put a flame in  
my heart  
Loving you so it tears me all apart  
My lonely days and my lonely nights  
Oh how I dream of holding you tight  
I love you with all my heart  
We said we would never part  
Until the day I die  
More you're gone and I still cry  
I love you forever  
The memories will always remain  
In my heart love  
I'm gonna miss you.  
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## •BRING IT UP



(As recorded by James Brown & The  
Famous Flames/King)  
**J. BROWN**  
**N. JONES**  
Gather 'round clap your hands  
Come on and dance  
Come on hit it, hit it, hit it  
Hit it, come on baby  
Get in the groove  
Come on baby  
Let's take it smooth on hipsville  
Hipsville Avenue  
Hit it, all these guys and girls are  
dressed so neat and clean  
Come on baby yeah  
Don't be so mean  
Girls and guys gather 'round  
Come on everybody and dig this sound  
Oh hit it, bring it up, bring it up, bring  
it up  
Can you do the jerk  
Watch me work  
Can you do the slide  
Watch me glide  
Bring it up, bring it up, bring it up,  
Bring it up, bring it up baby, etc.  
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lishing Co.

## •BUT IT'S ALRIGHT

(As recorded by J.J. Jackson/Calla)  
**J. L. JACKSON**  
**PIERRE TUBBS**  
You don't know how I feel  
You'll never know how I feel  
When I needed you to come around  
You always tried to bring me down  
But I know, girl, believe me when I say  
That you are surely, surely gonna pay, girl  
But it's alright, alright, girl  
You can hurt me, but it's alright.

Now one day uh huh  
You will see you'll never find a guy like me  
Who'll love you right both day and night  
You won't have to worry, fuss, or fight  
But, I'm telling you, girl  
I know that it's true  
That I was made to love only you, girl  
But it's alright, alright, girl  
You can hurt me, but it's alright.

Now there's one thing I want to say  
You'll get a guy who'll make you pay  
He'll treat you bad and make you sad  
And you will ruin the love you had  
Oh, I hate to say I told you so  
But, baby, you gotta reap what you sow  
And it's alright, alright, girl  
You are paying now and it's alright.  
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## •WE AIN'T GOT NOTHING YET (From The "Psy- chedelic Lollipop" Album)

(As recorded by The Bloos Magoos/  
Mercury)  
**R. GILBERT**  
**R. SCALA**  
**M. ESPOSITO**  
**E. THIELHELM**

One day you're up and the next day  
you're down  
Can't face the world with your head to  
the ground  
The grass is always greener on the  
other side they say  
So don't worry, boys, life will be sweet  
someday  
Oh oh oh.

We made enough mistakes but you know  
we got what it takes  
We ain't got nothing yet, we ain't got  
nothing yet  
Nothing can hold us and nothing can  
keep us down  
Someday our names will be spread all  
over town  
We're gettin' in while the gettin's good  
So make it on your own, boy, you know  
that you could  
Oh oh oh.

We've got to make the break 'cuz we've  
got too much at stake  
We ain't got nothing yet, we ain't got  
nothing yet.

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## •I HAD TOO MUCH TO DREAM

(As recorded by The Electric Prunes/  
Reprise)  
**NANCY MAMPZ**  
**ANNETTE TUCKER**

Last night your shadow fell upon my  
lonely room  
I touched your golden hair  
And tasted your perfume  
Your eyes were filled with love  
The way they used to be  
Your gentle hand reached out to comfort  
me  
Then came the dawn and you were gone,  
you were gone.

I had too much to dream last night  
Too much to dream  
I'm not ready to face the light  
I had too much to dream last night.

The room was empty  
As I staggered from my bed  
I could not bear the image racing  
through my head  
You were so real, that I could feel your  
eagerness  
And when you raised your lips for me  
to kiss  
Came the dawn, you were gone you  
were gone.

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## •TELL IT LIKE IT IS

(As recorded by Aaron Neville/Parlo)  
**GEORGE DAVIS**  
**LEE DIAMOND**

If you want something to play with  
Go and find yourself a toy  
'Cause my time is too expensive  
And I'm not a little boy  
If you aren't serious  
Don't play with my heart  
It makes me furious  
But if you want me to love you  
Then baby I will  
Girl you know I will.

Tell it like it is  
Let your conscience be your guide  
But I know deep down inside of me  
I believe you love me  
Forget your foolish pride  
Life is too short to have sorrow  
You may be here today and gone  
tomorrow  
You might as well get what you want  
So go on and live  
Baby go on and live.

Tell it like it is  
I'm nothing to play with  
Go and find yourself a toy  
But I'll tell it like it is  
My time is too expensive  
And I'm not your little boy  
Tell it like it is.

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## •WHERE WILL THE WORDS COME FROM

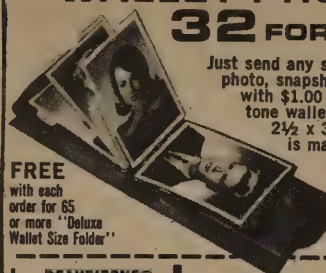
(As recorded by Gary Lewis & The  
Playboys/Liberty)  
**SONNY CURTIS**  
**GLEN D. HARDIN**  
Where will the words come from  
When I tell you I don't love you anymore  
When I command my lips to say  
It's over now, please go away  
Will the words be there or will they fail  
me like they've always done before.

Where will the words come from  
When I tell you I don't want you, I  
don't love you anymore  
What happened to the life we had  
When it went away  
Did it change itself into a cloud and be-  
come a rainy day  
Where will the words come from  
When I tell you I don't want you, I don't  
love you anymore.

Where will the words come from  
When I tell you I don't love you  
anymore  
When I search inside my soul  
For words to tell of a love grown cold  
Will the words be there or will they fail  
me like they've always done before  
Where will the words come from  
When I tell you I don't want you, I don't  
love you anymore.

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# HIT PARADER PICKS THE STARS OF TOMORROW

## THE MUSIC MACHINE

Sean Bonniwell was born Thomas Sean Bonniwell in San Francisco on a Friday morning in 1942. Sean is the leader of the Machine as well as the writer of the group's material. He also is the lead singer and plays rhythm guitar, organ, trumpet, and bass. If this seems a heavy load, Sean is the first to admit he loves activity and says, "The more you have to do, the less trouble you get into."

Keith Olsen was born Keith Alan Olsen in Minneapolis in 1943. Keith was a busy man before becoming part of the Machine. He played bass for Jimmy Rogers, where he met Chad & Jeremy, and through them was introduced to Gale Garnett, who then hired him for musical duties on the spot. He enjoyed those early years, but was unfulfilled as an entertainer and as a musician. He found his notch in the Machine, though, and says, "The group's standards are so high, it takes all the dedicated and hard work in me to keep up with the high ideals that make the Music Machine."

Ron Edgar was born Ronald Edgar Erickson in Minneapolis in 1944. His early influence was jazz, and he spent the early part of his career studying technique and playing jazz in his home town. He met Sean in 1962 and here's what he has to say about that. "I thought I had found my direction in jazz drums. But something was missing. I know now that the something was belonging to a unit with direction. In the Machine I find a sense of contribution, dedication, and a feeling that's kind of like being the axle of a wheel. That wheel works hard, and I'm happy to be a part of it."

Mark Landon was born Mark Zarret Landon in 1944. He is of Russian descent and came into the world (of all places) in China. This background best explains Mark, for he is a man of many varying pleasures and dislikes. Mark always has something to say and usually knows what he's talking about. He makes his guitar talk as well. He's reasonably easy-going. This quality, as well as superior musicianship, attracted Sean and he was only in Los Angeles a short time before he was drafted into the Machine. Of this he says: "I've played lead guitar before, or thought I did, anyway. When I joined the group, though, it wasn't long before I discovered what was expected of me. For the first time in my life I know how dedication has changed my life, and it's great."

Doug Rhodes was born Douglas "Dusty" Rhodes in Palo Alto, California, in 1945. Doug is a fantastic musician and can play any instrument put in front of him. He plays organ, harmonica, and flute in the group, but doubles on guitar and bass as well. He is quiet and intelligent, and must probe into everything. He is called the Old Chord Master by the group. Sean pinned the name on him after Doug began dissecting Sean's chord changes. He has this to say: "It can't be done. I never know what's coming next. Musically it's refreshing, and the demanding standards are challenging and rewarding."







## THE DOORS

Every few months, in major cities all over the country, four or five young men become the Hottest New Group In Town. At the Whiskey A Go Go in Hollywood a short time ago, The Doors were the center of attention.

"All the people from record companies large and small came down to hear us," said Door organist Ray Manzarek. "Some of them made ridiculous offers, like 'Let's go into a studio tomorrow and record.' They didn't even try to understand us or our music. All they were looking for was a hit-or-miss gamble on a hit record."

"We finally signed with Elektra Records because they seemed like intelligent people who wouldn't regard us simply as a piece of merchandise to be cut up and sold in the market place."

Also, Billy James, Elektra's West Coast man, was a long-time Door fan. "He liked one of our early demonstration records when everyone else was saying we were too far out," said vocalist Jim Morrison.

The Doors' sound is a scintillating blend of rock, blues, jazz, country music and literature. There's lots of improvisation in both the music and the lyrics.

We heard a tape of their first album, produced by Paul Rothchild. The tunes range from funky rock music like "Back Door Man" to "Alabama Song", a colorful, carnival-like kaleidoscope, to an almost twelve minute long, partially improvised, musical trip titled "The End". There are also some very nice instrumental solos, fuzz tones, and other 20th Century sounds.

The Doors consider their music their most important aspect, but we'll give you a little non-musical information, like their names and ages.

Ray Manzarek, 24 years old, plays organ and bass. He was born in Chicago and he looks and talks something like John Sebastian of the Lovin' Spoonful.

Door drummer John Densmore is a native of Los Angeles. He's 21 years old.

Jim Morrison comes from Florida, he's 22, he's the lead singer and he writes the words for most of the Doors' original songs.

Twenty-year-old Robbie Krieger was born in Los Angeles. He plays guitar.

The group has been together for a year. Ray and Jim got acquainted at the UCLA film school. They met John and Robbie, who were in another band, and everybody joined forces.

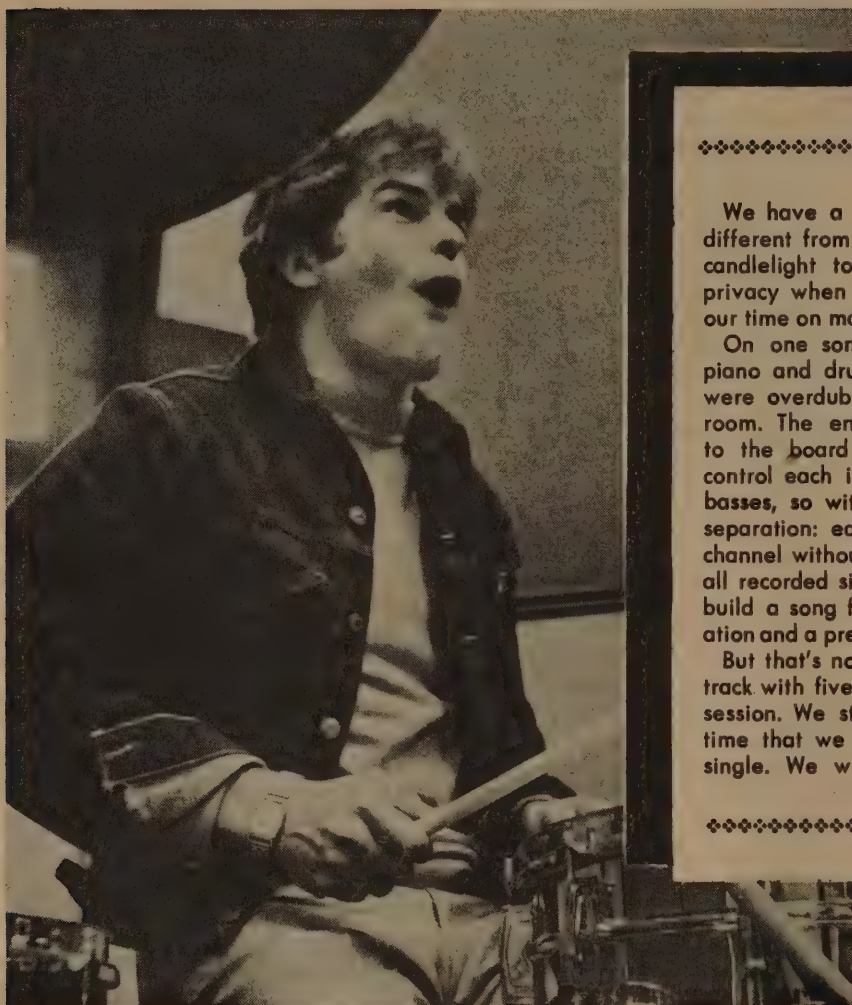
They can't really say why they call themselves the Doors except that "it's a many-leveled word" and "it seems to be the opposite of typical group names." Their first Elektra single is "Break On Through To The Other Side", coupled with "End Of The Night". Their first album should be out shortly and we recommend it highly.

The rest is carpentry □

Above, the Music Machine record "Talk Talk". Sean, the leader, sacks out between takes and muses, "The more you have to do, the less trouble you get into."



# HOW THE RAIDERS



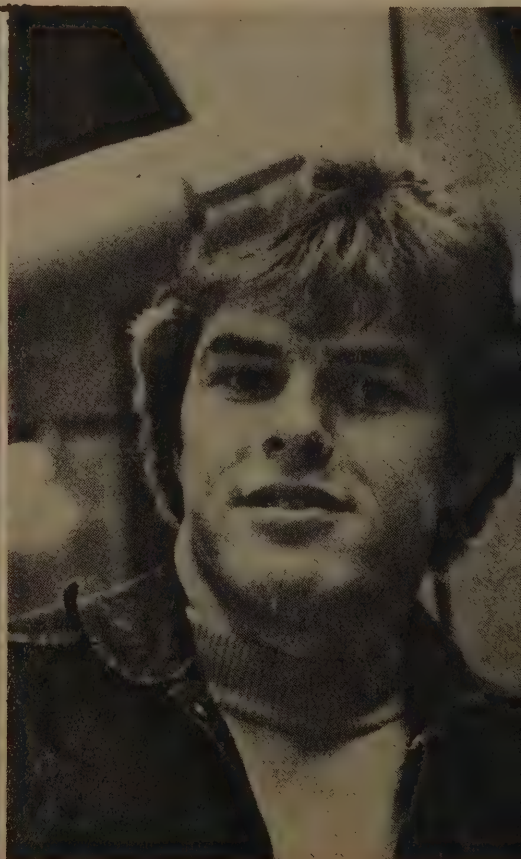
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We have a few little funny things that make our sessions different from most. For instance, sometimes we record by candlelight to get the right atmosphere. We like to have privacy when we're in the studio, and also we like to take our time on material.

On one song we started off with a very basic track, just piano and drums. Then, the rest of the electric instruments were overdubbed. We built the final track inside the sound room. The engineers can connect the instruments directly to the board where all those little knobs are. The knobs control each instrument. We had lots of guitars and lots of basses, so with all the knobs you can get complete, perfect separation: each musical instrument is on its own separate channel without any leakage from the other instruments. It's all recorded singly. Next, you take the individual tracks and build a song from there. You've got almost a perfect separation and a pretty good sound.

But that's not the only way to do it. We usually cut a basic track with five pieces. "Hungry", for example, was a 17-hour session. We started out with a basic track. Actually, at the time that we did that song, we were really hung up for a single. We were getting ready to go on tour and we had

\*\*\*\*\*





By **PHIL VOLK**

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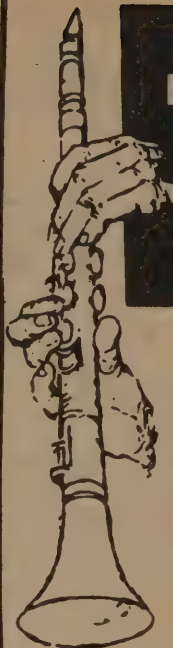
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## WATE-ON



## Tempo

by Jim Delehant

The Bass In Rock  
& Jazz



Frank Schifano of Gillespie's band.

More and more, jazzmen are using electric bass guitars in-person and on recordings. The question, "Does it have anything to do with rock and roll bass playing?" turns out to be a moot one. Dizzy Gillespie, for example, wanted an electric bass in his band because he liked the tone and volume of it.

In fact, jazzmen shudder when you suggest there might be a parallel between jazz and rock bass. It seems that electric bass has developed the same awesome stigma as the tenor saxophone did in the 1950's because of its association with rock and roll.

Recently I saw the Gillespie band in-person and noticed electric bassist, Frank Schifano, playing bass patterns that we normally associate with rock and roll. It was exciting to hear them within the jazz ensemble. Later I asked Frank if he ever played rock and roll, and was he purposely playing rock patterns to simplify the rhythm in Gillespie's band.

Frank replied, "It wasn't rock and roll at all. It's a shame electric bass has been associated with rock only. Diz wanted an electric bass for the sound and it can be heard much better than an upright. I prefer it myself because it has a lot of potential. I picked it up on jobs here and there and saw what could be done with it. So much more can be done rhythmically, for instance.

"In the actual mechanics of playing, an electric is more accurate. There's a tendency to play out of tune on an upright and you have to be very precise in your fingering. An electric has frets like a guitar, so you have a smaller margin of hit-and-miss.

"The biggest problem I found in switching from upright to electric was the position of my left hand. It was very awkward for a while holding the new instrument in a horizontal position.

"I've tried both upright and electric in the recording studio and the electric comes out clearer. There's more definition, even if it's at the same level as an upright. You get more high overtones on an electric and the notes aren't muddled. Also, you can hear a good walking line. Some people say, 'But you can't bow an electric.' You don't have to. You can sustain a note on an electric by letting it ring out and it sounds like it was bowed. There's a lot of exploration to be done.

"Already I've discovered things that can't be done on the upright, especially in the high registers. Lots of new bass lines can be done and more complicated rhythms."

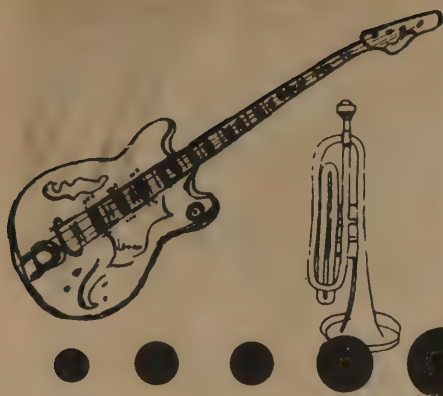
According to Frank, more jazzmen aren't playing electric because of the general lack of musicianship and ideas associated with it while in the hands of rock musicians. As a result, those jazz bassists who do play electric have become real virtuosos to prove its worth.

"We're trying to get away from its connection with rock and roll; that's why other bassists won't accept it. People actually think I'm playing an upright until they see it because I don't play it as loud as a rock and roll bass.

"I've never played rock and roll and I have no conception of it. I do know that rock bass is very basic, and the chord changes are unorthodox. Although I wouldn't go out of my way to hear rock and roll, I've heard some nice things by the Beatles. If a rock band played anything else but blues, I wouldn't know what to do. They have some changes that don't jive with standard changes."

Rock and roll bass, however, has made tremendous strides in the last few years. Bill Wyman, Paul McCartney and Jesse Colin Young, to name a few, are doing very creative and new things on the instrument. But, as Frank Schifano points out, "Rock bass players limit themselves by sticking with the simple patterns, and they don't want to play faster." Rock and roll could be enhanced with walking bass patterns learned from the jazzmen. This certainly proves that even with all the progress rock and roll has made, there is still much to be desired. □





# MUSIC SPOTLIGHT



? & The Mysterians



Donovan

Dylan



Presley



Jackson & Booker



Muddy

ABC Records has inaugurated a subsidiary label devoted to the blues called Blues Ways Records. First album releases in January were live performances by **John Lee Hooker**, **B.B. King**, and **Otis Spann**. A fourth release features **Jimmy Reed** recorded in a studio. Bob Thiele, producer for ABC, has gone to Chicago to record and sign more talent for Blues Ways. Thiele wants the label to cover all facets of the blues from country to urban to jazz, instrumentally and vocally./**Jimmy Cotton** (ex-Muddy Waters harp player) has his own blues band with **Sam Lay** (ex-Butterfield band drummer.) The **Muddy Waters** band now has **Georgie Smith** on mouth harp. Don't miss Muddy's new Chess LP., "Brass and the Blues"./According to a British poll, Elvis is #1 male singer and the Beach Boys are #1 vocal group, beating the Beatles./**Fritz Richmond** of the Kveskin Jug Band has invented a fuzz box, echo, reverb unit for his jug./**The Yech Award** goes to **Question Mark** ("I Need Somebody") again for staying in the same (garbage) bag as "96 Tears"./Best record is "That's Life" by **Frank Sinatra**./Best production award goes to "The Eggplant That Ate Chicago"./Donovan pays a tribute to **Banana** of the Youngbloods when he sings about "electrical Banana" in "Mellow Yellow"./Watch out Motown, here comes **Senator Dirksen** with the Washington sound./ The next **Beach Boys'** album, "Smile" and single, "Heroes and Villains", will make them the greatest group in the world. We predict they'll take over where the Beatles left off./We also predict the **Monkees** will soon burn themselves out from over exposure via TV./The new **Booker T.** album "And Now" on Stax should be in everybody's collection./**Bob Dylan** has turned his presidency of the **Gabby Hayes Fan Club** over to **Mitch Ryder**. Mitch's first duty in his new position will be to record an album of old Gabby Hayes' songs./Speaking of Gabby, we'd like to see the old **Howdy Doody** show revived on TV. Banana Louie, Clarabelle, Mr. Bluster...ah those names bring a tear. Really, it was the funniest show ever on TV and re-runs would knock out this generation too. You must have heard of **Dayton Allen**, the world's most funniest man? Well, Dayton played Banana Louie and Mr. Traveler for Howdy Doody. Yes...we hereby inaugurate "The Dayton Allen and Howdy Doody Revival Society". Anyone who is interested, please write to us. □



# Tom Dawes of the CYRKLE makes a PREDICTION.....

And Lets You In On Some Cyrkle Secrets



When we asked for a Cyrkle spokesman, Tom Dawes raised his hand and talked and talked about all kinds of things. What you see here is only part of the interview, but we'll give you more in another issue of H.P. Tom looks, speaks and acts like Norman Harrington of Peyton Place fame, something he wasn't too excited about when we mentioned it. But, when he left, he handed us a little picture of himself making a goofy face that looked exactly like old Norm. Now, on to less important things.

**JD:** What contemporary music got you together as a group?

**Tom:** Oh, I'd say we're pretty much common ofay kids - straight pink beach boytypes, that's where we're at. We're definitely not dirty, we're not R&B. We dug doing our own Beachie Boy stuff in college but we never got into a bag until "Red Rubber Ball" time. Even that wasn't very solid. We just did the song the way we felt we could do it. I don't think we have a sound you could pick out and say that's the Cyrkle.

**JD:** How did you come across "Red Rubber Ball"?

**Tom:** At the time, I was playing with Paul Simon, and Don was in the Coast Guard. I was a starving kid in New York, almost verging on becoming a beatnik...Heaven help me! Barry Kornfeld was an old folk friend of mine and he published Paul Simon's songs. At the time, they needed a band. I played bass, Barry played guitar and they had another guy on drums. I played with them for a month until Paul decided the band wasn't a good idea. He said they could get standing ovations wherever they went without the band. He figured it was an unnecessary hassle, which it was. But during the time I played with them I heard a lot of Paul's material. One of the songs was "Red Rubber Ball". Our next single might be Paul's "I Wish You Could Be Here", a hauntingly beautiful song which I also heard during that time. It makes "Red Rubber Ball" look like a self-styling Adorn commercial.

**JD:** Did anything exciting happen to you on the Beatle tour?

**Tom:** Well, we were on an old rattle-trap plane and a couple of people got uptight and got off before the plane took off, and they took a bus because of all kinds of premonitions that we were going to crash. Everything else was normally exciting. Like we knew everything that was going to happen. We knew there were going to be 50,000 people at Shea Stadium watching us. Only one thing was really hairy and that was when we went down to Memphis at the time John Lennon had made that remark. Everybody was worrying about it a little bit because it had offended that area of the country more than any other. We were always waiting for something to happen. Suddenly, during the middle of one Beatles' performance, someone threw a firecracker on stage and scared the life out of everybody. The Beatles just froze and their guitars were swinging free for a second. The Beatles didn't blow their cool about it, though.

**JD:** Did you get to talk to the Beatles much?

**Tom:** Yeah, not like chumbly-wumbly, but we had some good conversations. The Beatles love that - to get inside people's heads and talk about ideas. We talked about music a little, just general things. Like I'm sort of a jazz head and I was talking to Paul McCartney about changing time back and forth, from 3/4 to 4/4 to 5/4. He told me how he wrote songs, which has been a pretty big

help to me. He has certain formulas to make the trek easier. He just doesn't start out with "Can't Buy Me Love". He figures, like in "Eleanor Rigby," there were three parts and he filled everything in those three parts. He sits there and drains his brain, which is groovy too, but it makes his records wordy. You have to really work to hear what he has to say. The Beatles can lay it all out for you in two and a half minutes. "Eleanor Rigby" really says it. But Dylan would say, "Look at that old lady standing by the grave putting her make-up on in the morning" and you have to wade through all his music. He's a poet, he's not a musician and he doesn't try to be a musician, so he's OK.

**JD:** Where do you think rock and roll will go next?

**Tom:** I think this 1920's thing will be pretty quick. There'll be about 300 "vo-do-de-oh-do" records and that'll be gone. Then it'll be jazz. I don't know who will have the courage to do it first. It won't be flipped-out stuff. It'll still be simple enough to be grasped by a fourteen year-old dancer. The Blues Project has a couple of things that are just great. I just feel like that's coming because usually I get things into my head before they happen and after they happen I say, "Oh, I knew that was gonna happen." So I'm getting into a jazz thing. I've always been into everything that happened just before it was big, but I never did it in a big enough way to make it happen myself.

**JD:** Do you think the Cyrkle could make jazz rock happen?

**Tom:** I think so, because we're pretty sophisticated now as far as chords are concerned. But we're not sophisticated in the direction like George Harrison, who is shooting off towards Indian things, or Paul McCartney, who is going into electronic things. We're getting into chords and some really nice changes. We're working on songs now that have beautiful chords and nice melodies.

Our lyrics leave something to be desired. They come out like every other song that's ever been made like "I love you with a love that's true." None of us can really crank out words that mean something. In the face of Paul Simon, Dylan and the Beatles, it's difficult to come up with things that mean what you really want to say.

Like we'll have an idea for something we want to say, but getting it down on paper and fitting it into the music is a hell of a job.

**JD:** If jazz rock is big, does that mean that horns rather than guitars will be used?

**Tom:** Not with our band so much. But brass and reeds will probably be big.

That will be something to look forward to. We hope you'll overlook our failure to find out why the Cyrkle has short hair, why Tom has blue eyes and what he looks for in a girl. However, we did find out that "Red Rubber Ball" can be very funny, and hair, now considered a vestigial organ, was once very important to man when he was still an ape. □



# MY Favorite Records



By Mike Bloomfield/  
Butterfield Band Guitarist

"B.B. King at The Regal"/ABC Paramount because it is the best representation of B.B. King - what he means, how he works, and how he works an audience. It's an emotional thing. It's a beautiful record. Superb music. The entire album - all tracks. It's a whole show and it's really worth hearing.

"The Best Of Muddy Waters"/Chess is his best album. It's got some of his most moving stuff with harmonicist Little Walter. It's got band tracks, solo tracks, small band tracks. It's the best of Muddy Waters that's available.

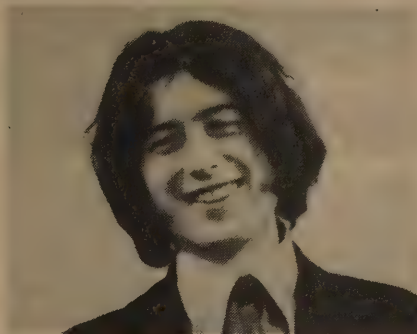
"Thelonious By Himself" is an old Riverside album. It's genius playing. He's a genius and it especially pleases me.

"Ray Charles In Person"/Atlantic is one of my real favorites. He's not one of my favorite artists, but it's just a superb album. He has such an exquisite version of "Drown In My Own Tears" - really moving. Very sad.

My favorite rhythm and blues single of this year is "Hold On, I'm Coming." I think Sam & Dave are the most powerful R&B singers I've heard in a long time and I like "Barefootin'". Robert Parker must be a real funny guy. He doesn't seem to know what to say at the end of the record, so he just screams out, "Ain't got no shoes on!"

By Jimmy Page/Yardbird Guitarist

My most favorite album is the "Rodriguez Guitar Concerto" by Narcisco Yepes. It might be on London or Decca.



It's a beautiful piece. Miles Davis did a version of it and called it "Sketches of Spain", and also the Modern Jazz Quartet has a version of it. But theirs doesn't do anything at all. The one by Yepes is the most beautiful thing I've ever heard. It's got an orchestra with it and it's very unlike the usual orchestra. He plays something and then the orchestra comes in as though they have listened to every note he played. I've never heard an orchestra like it. You have to hear it on your own to really appreciate it.

Another album is by Burt Jansch on Vanguard. This is folk stuff. Donovan's done a couple of his songs. He's similar to Bob Dylan. He's a very good guitarist and he writes well, too.

I like Indian music, too. I've got a whole box of albums which is a collection of Indian classical music. I'd say the whole box is my favorite. But if it's just one I must choose, I suppose it's Jafa Khan. He's sort of like Ravi Shankar, but he's much more aggressive in his playing. Shankar is more gentle.

Another one is a poetry of music, an EP. It's one of those strange things which I've collected. It's called "Red Bird"; the poet in question is Christopher Logue. He's quite famous in England. It was done about 1958 and it has jazz backing. It's really in character with the poems.

All these records have something behind them which I can't really explain. But they do something for me. I've got lots of albums, but I can't break them down to just a few. None of them, strangely enough, are rock and roll. But they still have an influence on how I play. □



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# CHUCK BERRY

By Jim Delehant

## HOW AN INNOVATOR LASTS FOREVER

Ask any of the current hit makers about their influences and they'll run through folk music, the rockabillys, blues, and then they'll bow their heads and tell you about Chuck Berry as though he is a whole school by himself.

They talk about him for a very good reason. He showed everyone how to adapt boogie woogie and blues to rock and roll (that includes the British bands), he showed musicians how to borrow from hillbilly music (Chuck is a country western fan), his amplified, solo and rhythm guitar opened new doors, and the combination of instruments in his band created an exciting tension never heard before in pop music, particularly the quick boogie runs and high register trills from pianist Johnny Johnson. Many rock bands, even today, have based their instrumentation on Berry's band and learned how to play together by listening to Chuck's musicians.

But the most impressive thing about Chuck's music is the way it swings like mad. That's one lesson that could well be learned by a lot of modern groups. In that respect, perhaps musicians should notice the simplicity in Chuck's music.

Chuck also did something personally for millions of kids who just dug records. He saved them from the horribly anemic music that kept hanging around in the 1950's, and turned them on to gutty, tasteful things. He helped a whole generation of kids by serving as sort of a stepping stone to blues and jazz and, I'm sure to all other kinds of music.

In his new Mercury album Chuck has re-worked ten of his biggest songs and given us a brand new one - "Club Nitty Gritty".

On the new versions, a little fancier bass work from Forrest Frierson has been added, along with a tambourine. (The only tunes that don't have a tambourine here are: "30 Days", "Carol", "Nitty Gritty" and "Back In The U.S.A.") All these

tracks, by the way, have electric bass guitar instead of the upright bass which was used on the original recordings, and Frierson plays noticeably different bass patterns from those heard on the originals.

Chuck is using Johnny Johnson on electric piano quite often now as is evidenced on "Back In The U.S.A." "Thirty Days", "Carol", and "Club Nitty Gritty". The electric really modernizes these tunes. On "Maybelline", Johnson switches to organ and gives this originally hillbilly-sounding ditty and almost jazz flavor. Chuck says about Johnson: "Johnny was born 40 years too late. He's the greatest boogie woogie pianist ever."

On "Rock and Roll Music", Chuck has added Carey Enlow blowing soft tenor sax phrases behind the vocal. For some reason it makes this version sound older than the original.

"Memphis", as you must know, is the song everyone draws from to get a hit record. The Memphis beat can be heard in hundreds of songs and it is one of the most widely recorded songs by a variety of performers. It has undoubtedly become a classic. It's interesting to hear Chuck re-do it here with the band more subdued.

All of these songs were recorded at Technasonic Studios in Clayton, Missouri in October and November, 1966. Chuck himself was in full charge of the sessions, from beginning to end. He even mixed the tapes in his own recording studio in Wentzville, where he has installed Ampex equipment.

In his own studio, he developed "Club Nitty Gritty" and created a demonstration tape. When he came into Technasonic, he played it back several times so the other musicians could get the correct feel and tempo. He then proceeded to record the final version in one take. Chuck is a perfectionist and knows exactly what he wants from every one of his musicians. That's why



he has kept Johnson and drummer Ebbie Hardy with him all these years.

I have witnessed many recording sessions that went into as many as 30 takes for one song, but Chuck did everything here in no more than three takes. Most of the mistakes were in Chuck's fingering on the lead guitar parts. On some of the numbers, he went into an isolation booth to concentrate on his own guitar playing, particularly when some of the tunes had a complicated rhythm like "Nitty Gritty".

An interesting side-light about Chuck is his interest in electronics. He recorded this album with all brand new equipment. He has a Gibson stereo guitar and a homemade amplifier made up of components which he has taken from several other amps. He also had set up a Fender reverber unit and the amp so he could use both at any time. He feels that the new version of these songs show a greater know-

ledge of guitar playing and electric music, and who knows more about that than Chuck, since 1967 marks the beginning of his thirteenth year as a recording artist.

If you think Chuck's advances in recording electronics aren't enough, there is something equally important in the emotional impact of his music.

Chuck has perhaps the most refreshing sense of humor in the world of pop. He can smile at himself (listen to the words of "Johnny B. Goode") and all the up-to-date happenings around him ("School Days", "Sweet Little Sixteen" and "Roll Over, Beethoven"). For this, Chuck has been called the poet of the Rock and Roll Age. The Rock and Roll Age, in fact, began with Chuck's "Maybelline" in 1955 and is with us bigger than ever today. Judging by the way these old songs continue to sound modern, it's safe to say Chuck's here to stay and he'll probably hold on to his poet title for that long, too. □





# AN INTERVIEW WITH WILSON PICKETT



As we walked into Wilson Pickett's dressing room at the Apollo in New York, two shady characters were in the process of selling a freshly acquired amplifier to the singer himself. "What am I going to do with that little Micky Mouse amp," said Wilson. "Those speakers wouldn't even fill my bathroom," and he asked one of his friends to show the gentlemen to the door! Then, after Wilson and his buddies roared with laughter over a private joke about "the Reverend Solomon Burke selling motions, notions and potions," he settled back for the following interview.

*JD: Would you say that the many years of shouting have given you that rough voice?*

Wilson: When you sing loud like I do, you develop a hard voice.

*JD: Does that type of singing ever irritate your vocal chords?*

Wilson: No. Singing doesn't do that. Just when I get a cold.

*JD: Do you record in Memphis or New York?*

Wilson: Memphis, Tennessee. I did my last LP in Muscle Shoals, Alabama, at the Rick Hall Studio. They mostly use the musicians from Memphis.

*JD: What's the big difference between the Memphis sound and the Motown sound?*

Wilson: Memphis is real soul. But Motown is mostly pop.

*JD: Both of them seem to have strong emphasis on bass and drums.*

Wilson: I don't think Motown has as much accent on the drums as Stax. Stax people deal strictly with R&B. There's a big difference in the R&B beat and the Motown beat.

*JD: Do you think we're experiencing a comeback of old blues?*

Wilson: I don't think it'll ever go back to the real low-down blues, the stuff John Lee Hooker does. My blues aren't low down. I think the R&B sound has developed quite a bit in the last three years. It used to be that you couldn't get an R&B record played on a pop station. Now it's changed so much, that it's hard to figure out the blues from a pop record.

*JD: Why do you think that is?*

Wilson: I really don't know. I skuffled for a break for a long time. The blues was smothered then. But suddenly it broke out.

*JD: Do you think the British singers had something to do with it?*

Wilson: Definitely, when I go to England, all I hear is blues tunes. All they play is American blues records. People like Otis Redding, and the people in America like the English sounds. Every night club I went to in England played American records. I really loved it in England.

*JD: What kind of band did you have in England?*

Wilson: I had a group called the Stateside, an English group. They had my songs down pat. I only took one guitar player with me from America. But those British guys learned all my songs from records.

*JD: The Stax people in Memphis seem like one big family.*

Wilson: I'll tell you right now they live with that studio. They stay in there all day and all night.

*JD: Does Booker T. play piano on your records?*

Wilson: No. He's not on any of them. Just the Markeys. I can't think of the piano player's name, but he's with the Stax firm. Those guys really feel what each other plays.

*JD: The band you worked with at the Apollo today was nothing like the one on your records.*

Wilson: It's hard to get that feeling. It sounds like a fifty-

piece band on the record. Actually, there are only about nine pieces on my records.

*JD: When you sang gospel were you a shouter?*

Wilson: I don't understand what you're talking about.

*JD: Were you more subdued or were you as hard as you are now?*

Wilson: The gospel sound is much more powerful than the stuff I'm doing now. All of the strong voices come out of gospel.

*JD: What were some interesting experiences that you had in England?*

Wilson: Well, the people don't eat but once a day and I couldn't get much food. I walked around with \$200 in my pocket and I couldn't get the food I wanted. Food over there is all fish 'n chips. Everything you order, you get potatoes with it. I don't dig that. The hotels are ridiculous. You get a little bed; when you roll over, you fall out.

*JD: Who is your favorite British group?*

Wilson: The Stones are my favorite. But, I like a group here now, the Detroit Wheels. I think those guys are out of sight. Especially the guitar player.

*JD: What do you think of the Paul Butterfield Blues Band?*

Wilson: We worked together at the Trip in Los Angeles. He seems to be quite bluesy, if you know what I mean. He just plays straight blues. Now, there might be someone in the audience who wants to hear something else. He's all blues but he's good. If I don't take my own band to L.A., I use one out there called the Kinfolks.

*JD: Could your kind of blues get a listener into Muddy Waters blues?*

Wilson: I don't see how you can compare us. Muddy Waters is out of my reach. I don't dig those kind of things.



*JD: Do you prefer a big band?*

Wilson: Definitely. That's the sound now. Big band, or a little soul for a small one.

*JD: You usually play guitar. But you didn't tonight.*

Wilson: Yes, I've played on some of my records, but I don't like to play onstage. The guitar holds me down. I can't move around. I might want to jump into the audience or go down the aisle, and I might trip and break my neck and break up my guitar.

*JD: Have you ever cut a record in New York?*

Wilson: Yeah, I did one big one; it cost \$3700 to make and it didn't even sell ten copies.

*JD: Joe Tex said it's very hard to find soul musicians in New York.*

Wilson: It is. When it comes down to reading music, you couldn't find better guys. They're good for big production stuff. But not soul. Not for me or Joe Tex or Otis Redding.

*JD: Do you have a regular band you travel with?*

Wilson: Yeah, I got my own band.

*JD: But you use different guys a lot.*

Wilson: When one gets tired or sick, he goes home and I replace him. It's getting like James Brown. He trades more musicians than he does suits. The road is kinda rough. You get tired. □





# YARDBIRD...

## How He Became England's

The Yardbirds seem to have a monopoly on England's best guitarists. Their first, Eric Clapton, established the fantastic Yardbird sound before leaving to start his own group. Next, Jeff Beck contributed many innovations. When bass player Paul Samwell-Smith left, Jimmy Page replaced him and recently switched to guitar. Now Jeff and Jimmy play together.

Jeff Beck, of all the British guitarists, seems to have made the greatest impact on American audiences. His incredibly fluid and dynamic sound is a mind-blowing pleasure to listen to and a challenge to imitate.

We sat down with Jeff for a brief private interview (Thanks, Nola and Connie!) a few minutes before a Yardbirds' press conference was scheduled to begin.

**DON:** Many of our readers play the guitar, Jeff, and some have asked us what kind of guitar you use.

**JEFF:** I play a Les Paul model Gibson guitar. They stopped making that particular model about five or six years ago, so I had a job trying to find one myself. A guy in a record store helped me find one.

The guitar has a fabulous feel. It was hand made. Nowadays most guitars are made by machine. It's a rare guitar because it's made so well. I can play almost anything on it. It has a good sound. Very powerful.

**DON:** Our readers also wonder if your amplifier is responsible for the amazing sounds you create.

**JEFF:** I've got dozens of amplifiers. The more the merrier. You can't say any one is better than the other. The effects I get are done by the use of fuzz boxes and echoes.

**DON:** What kind of fuzz box do you use?

**JEFF:** I made my own fuzz box.

**DON:** How did you and the Yardbirds develop your individual sound?

**JEFF:** We started experimenting with sounds a long time ago. I was fairly intrigued by a guitarist like Les Paul who was able to get any sound out of the guitar. I was

fascinated by...I suppose it was a perversion of the sound. If a sax could sound like a piano, I suppose I'd start playing the sax.

**DON:** Who are some of your favorite guitar players?

**JEFF:** I love Negro guitarists like T. Bone Walker and Buddy Guy. Also B.B. King, who is one of the governors of blues playing. He has such great expression. He plays a lot of phrases that are the same, but they ring home every time. He's learned his "stock explosions." That's what I call them. He knows exactly how to tap the audience. There's a basic backbone to his playing and he could never be terrible. He's always great, sometimes even very great. That's what I like about him.

**DON:** B.B. King is one of Mike Bloomfield's idols, too.

**JEFF:** Mike Bloomfield is great. But there are people who can imitate him and he no longer holds the high chair. Eric Clapton, who was previously in this group, is probably the top guitarist now. (Editor's note: Bloomfield just came back from England raving about Clapton.)

**DON:** What were you doing when Eric was in the Yardbirds?

**JEFF:** (Embarrassed laugh) Apart from being a tramp, I was playing



*Shortly after this interview, Jeff quit the Yardbirds and signed a contract with record producer Mickie Most as a solo artist.*





# JEFF BECK



## Most Influential Guitarist

on records whenever I could. I was lucky enough to be known. Whenever they needed a rock and roll guitar break, I'd play it. But work was limited because there weren't very many rock and roll records being made at the time.

I met Jimmy Page at these recording sessions and he recommended me to the Yardbirds when Eric left.

**DON: Can you remember the first piece of music that made a strong impression on you?**

**JEFF:** These are very good questions but they require a lot of thought.

**DON: Take your time. I've got lots of tape in my recorder.**

**JEFF:** I've been impressed by all music ever since I've been able to appreciate anything. Classical music impressed me first. Ravel's "Bolero" knocked me out because it had an understandable beat and it went on and on. I still use it as an inspiration for my playing now.

**DON: Do you draw on other classical pieces? The other Yardbirds have told us they listen to a lot of classical music.**

**JEFF:** There's no way that any proper musician can't like classical music.

(Then Jeff had to run off to join the press conference. I took a front row seat and when question time started, I asked them who was responsible for the Indian music fad in England. "We were," said Keith Relf. "In actual fact, we were going to use a couple of classical Indian music players on a record, but we found out that it didn't record particularly strong. Jeff fiddled about with certain knobs on his guitar and got a better sound that was still similar to that of a sitar.")

"Who introduced you to Indian music, Jeff?" I asked.

"I heard some of Jimmy Page's Indian albums. When I hear music I like, I store it in my mind for future use," Jeff replied.

"I suppose I was the first pop musician in England to have a sitar," said Jimmy. "I had one imported from Bombay."

Later in the conference Jeff said, "When we make a record we all discuss what's going to be the great "in" thing on it, but nobody really knows if it'll come across. We still don't know if the beauty of our records has come across in a big way. Our music has something undefinable that we don't completely understand ourselves."

Jeff also revealed that he hardly ever plays a record at the right speed on his phonograph. He gets ideas for new sounds this way. Toward the end of the conference I was able to talk with Jeff privately again.)

**DON: Have you and Jimmy played guitar together on a record yet?**

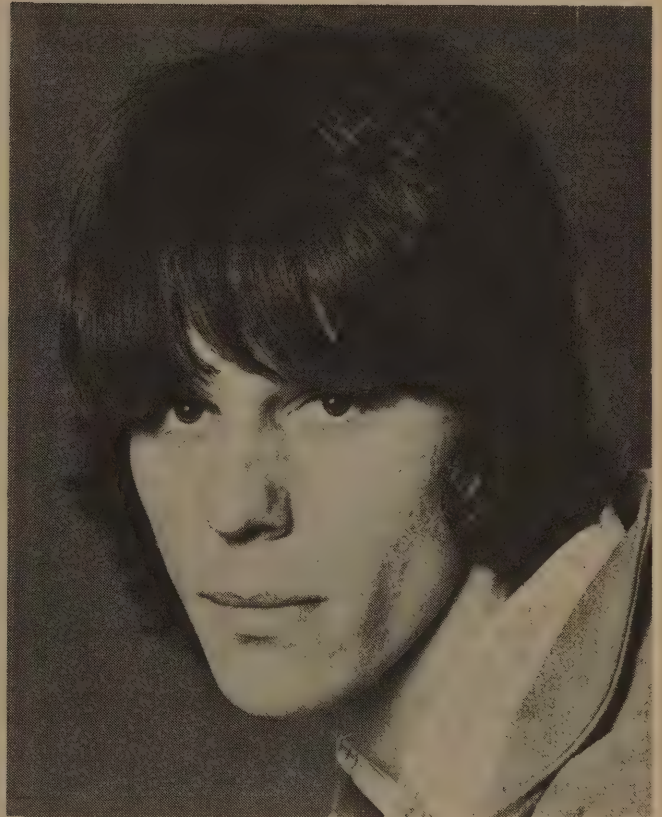
**JEFF:** (Smiling with obvious delight) Yes. On "Happenings Ten Years Time Ago" we both play lead. We have a ball onstage, too. I think we must be the only group with two featured guitarists playing together.

**DON: And two of the best guitarists in the world.**

**JEFF:** (Blushing) Thanks.

**DON: I suppose it's not easy for a guitarist to explain how he became one of the best.**

**JEFF:** Well, the reason I seem to be able to get away with my playing is that I use a guitar more as a solo voice than as a backing instrument. Other groups seem to use a guitar just as a necessary tool they hang around their necks. I decided that if I was going to have this weight around my neck, I'd make noise with it. So I never put my guitar down. I practiced all day long.



**DON: Did you play along with records?**

**JEFF:** Yes. That's how I learned intonation. I listened to how a song goes from one key to another.

**DON: What were some of the records?**

**JEFF:** Early rock and roll. Bill Haley & The Comets. In fact, Bill Haley & The Comets were in Paris last week and they stole the show from the Walker Brothers. I love the old days of rock and roll. It's amazing how a 12-bar blues has lasted in pop music.

**DON: Do you think things are progressing toward a universal music that includes jazz, pop, blues, country and everything?**

**JEFF:** That's partly our scene. We love to take other people's music and put it into what we're doing and hope that we've complimented it.

**DON: Have you thought of producing records?**

**JEFF:** I'd like to do that. But to do that you have to cut everything out and concentrate on just producing. I'm basically a guitarist now and I have to stick with that alone; otherwise, I'd be a loser at playing and a loser as a producer.

**DON: Apparently Sam (Paul Samwell-Smith) felt that way, so he left the Yardbirds to produce records.**

**JEFF:** Yes. Also, he was more interested in folk music than the rest of us. We wanted to explore other areas.

**DON: What are the musical aims of the Yardbirds?**

**JEFF:** Basically we hope to keep playing on and on and on till we die. □



# THE MANY STEPS TO Stardom

## PART V

### The Dancer Goes Pop

By Helen Rosenbaum



Look, there's Rockette Linda Herman second from left.

Show girl, Go-Go girl...life is never slow, girl-when the dancer goes POP.

Yes, tap shoes to frug boots, dancing on the pop scene today is where you'll find the action, glamour and money. Or is it?

Your reporter, who's as graceful as Katie Klutz, went from discotheque cage to Broadway stage, searching for the inside story on what's really doing in dance.

This is a tale of three girls-Linda Herman, a member of the famed Rockettes, Go-Go Girl Iris Casiano, and Catherine Hull, a dancer in the smash Broadway musical, "Hello, Dolly." Get in step with these dancing girls and find out why they are not all dancing for joy, in these exclusive interviews as they tell it like it is.

"I've dreamed of becoming a Rockette ever since I vacationed in New York with my family when I was seven years old and saw the group perform at Radio City Music Hall," exclaims Linda Herman.

And little girls into Rockettes do grow. For Linda, now 19, left Maynard, Ohio ("nothing ever happens there") for New York six months ago after twelve years of tap, jazz, ballet and dreams.

She planned to audition for The Rockettes. ("Bring tap shoes, practice your high kicks," her dancing teachers advised.) In anticipation, for months Linda tapped and kicked and hoped. Then suddenly she

found herself in the huge, musty rehearsal studio vying for a coveted place with America's foremost precision dancers.

"I was really scared," the pretty blond recalls, as choreographer Russell Market watched her carefully go through her routines.

"Now that I've been chosen, I can honestly say that being a Rockette is even more exciting but a lot more work than I'd expected."

Work? Would you believe...Rockettes dance four shows a day-starting in the afternoon at 12, 3, 6, 9-seven days a week. Yup, even on Sunday. The 36-member chorus line endures this rigorous schedule three weeks a month followed by a one-week vacation. Since the show must go on, vacations are geared to a rotation schedule so that ten girls at a time leave the line (there are actually 46 permanent girls) with ten others taking their places. Sound confusing? Somehow it always works out.

Imagine, a whole week off for every three worked! "But you really need that rest," Linda asserts. For, in addition to appearing in the four daily shows, Linda and the rest of the troupe are busy learning routines for the next new show. Musical stage shows are a 33-year-old tradition at the renowned 6200-seat Radio City Music Hall changing ten times a year and are usually centered around a particular seasonal theme-for the Christmas

Show, the girls become dancing snowflakes; at the Easter Extravaganza-look, they're all Penelope Cottontail.

Corny? Perhaps. But seeing The Rockettes in the elaborately decorated movie theater (90¢ before 12 noon.) is an integral part of New York tourist excitement. And The Rockettes are more statuesque than The Statue of Liberty. Thus, on any given Christmas, the senior class of Super High and the East Cupcake Mother's Club can be spotted lined up from in front of the theater on Fifth Street and Avenue of the Americas, writhing and pushing behind police barricades ("Hey, no sneakin' in on da line." "Ah, I was only savin' his place.") to some fourteen and a half blocks away.

The Rockettes non-performing hours are filled with costume, wig and shoe fittings. And learning those new routines. "You have to be able to pick up and remember new steps very quickly," Linda reveals. Other Rockette requirements: You must be a high school graduate, between 5'5"-5'8", weight proportionate to height, and demonstrate an all-around knowledge of dancing, with an emphasis on those high kicks, in the yearly audition held in April. For additional information, write to-Rockettes Audition, Radio City Music Hall, 1260 Avenue of The Americas, New York, N.Y. 10019.

"Being a Rockette is either the best or worst job in the world, depending on how you look at it," says an agent. Beginning salaries start at \$107 per week but amounts to considerably more with many required overtime rehearsals.

Many think becoming a Rockette is a stepping stone to their future stardom. They cite the case of one Maria Beale Fletcher. She worked for six months as a Rockette and the miss from Ashville, North Carolina went on to become Miss America, 1962.

"Forget about being singled out and the star bit," says a former member of the group. "You're not Jane Blow, a dancer-you're just another Rockette." But Linda sees it differently. "Being a Rockette offers definite status to a dancer. Many of the girls leave after a few years and open their own dancing schools. Once prospective pupils hear you've been a Rockette, your reputation as a qualified teacher is already assured."

Incidentally, Linda, what exotic places do you visit on your monthly vacation?

"Maynard, Ohio," she says with a grin. "My boyfriend still lives there."

Iris Casiano is a girl on the go-go. Yes, as a dancer at New York's Rolling Stone Discotheque, 19-year-old Iris is a member of the teen-tassled elite: The Go-Go Girl.



"Disco dancing is a craze and you have to go with it," she explains. "Adults say we dance this way because we are unhappy, mixed up and frustrated. Well, I'm not frustrated. In fact, I'm quite happy and just happen to love dancing, that's all."

Her love of dancing has led Iris to the 12 noon-8 p.m. shift at The Rolling Stone where she dances the pony and "eats like a horse."

Iris is one of the club's three go-go girls in residence. She alternates with the others and is "on" fifteen minutes per hour in a dance exhibition that changes with each record and Iris' every mood. "I sometimes change my personality by dancing in boots, flats or heels. I get dramatic and become carried away by certain songs," the dark-eyed charmer explains. "I know what I'm doing with each step. Dancing is like acting. But you have to have feeling; you can't fool the customers."

Where do you go to become a go-go girl?

"As there are no specific schools specializing in this form of dancing, the best way to learn is by watching all the local TV dance shows, as well as visiting all the local dances and discotheques in your town, to see what's happening," Iris advises.

Dances vary from city to city and, in many cases, even from moment to moment. Thus, the following is a list of what's in step in New York City, as of this writing. Here it is, the Go-Go Gospel according to Iris.

**Pony-Head** bobs up and down like a horse's mane. Considered the basic discotheque step.

**Bogaloo**—Almost like the bird. Shift weight from leg to leg. Contraction of the hands.

**Skate**—Like ice skating without ice.

**Boston Monkey**—Pretend you are using a hula hoop with one leg extended forward.

**Duck**—Hands on hips, movement in shoulders and hips.

Iris also makes up her own routines featuring "The Iris Step" as she goes along and exclaims, "A discotheque dancer must be quick to spot trends and pick up new dances."



*How about that, here's go go girl Iris Casiano.*

Like many of the other girls, Iris not only dances but waits on tables at the club. Salaries average between \$75-\$100 a week, depending on the caliber of the club. Many earn an additional \$10 a week from their waitress duties. Free-lancers are paid as much as \$25 per evening, but such jobs are only occasional, offering no security.

As there is a real shortage of good dancers, go-go "girl-napping" is not uncommon. As this story was being prepared, Iris received a lucrative offer from The Rivera Lounge where she planned to go-go.

Dancing in these clubs is not all clear profit as the girls must provide their own costumes. "I'm good at sewing on tassels," smiles Iris. She also has to provide her own net stockings, false eyelashes, make-up, and boundless energy.

As most discotheques serve liquor, dancers must be at least 18 to 21, according to the particular laws in your state. Many clubs experience a tremendous turn-over of dancers as few of the girls are "discovered" doing the frug. Yet they soon discover they're overworked and probably suffering from flat feet.

"Discotheque dancing is a dying field," asserts publicist Dominic Sicilia. "It's just a fad which will soon pass."

Undaunted, a California discotheque, Gazzarri's Hollywood A' Go-Go holds finals next Thursday night for the Miss Go-Go America National Pageant...

Catherine Hull said good-bye to boredom and began a whirlwind life in "Hello, Dolly." The petite, almost doll-like dancer is rounding out her second year in the smash Broadway musical that promises to be around for many more seasons.

"I'm in a wonderful business," declares 22-year-old Catherine, "but the competition is very keen. Dancers come from all over the country to crack Broadway. And today Broadway producers seek dancers who sing...and singers who dance. It's the well-rounded performer they're after."

A graduate of New York's famed Performing Arts High School, Catherine auditioned for "Dolly" and received the proverbial, "Don't call us...." Then the lessons started, more singing, dancing, and practice. She auditioned again the following year. This time, Catherine was in!

How does she feel about dancing the same role six nights a week—plus Wednesday and Saturday matinees?

"Each performance is a new adventure. Really, it's never dull. Everything is so colorful—the costumes, the music; it's impossible to be bored once you're on stage."

And the money is nothing to yawn at, either. Broadway show dancers are required to join the theatrical union, Actor's Equity, which guarantees performers a minimum of \$127 a week.

Wipe the stardust from your eyes, as Catherine tells you how to approach an audition: "You get most

of your leads as to when and where particular shows are casting from the theatrical trade papers, *Variety*, *Showbusiness* and *Backstage*. The majority of producers will allow dancers to audition without an agent (although union membership may be required) as long as you have a glossy picture and a biography of yourself to give to him at the audition, for reference. There are services that print up glossies and bios, in quantity.

"Be sure to practice a song and dance routine that will give an indication of your range and versatility," she also advises.

An extra special benefit of being in the show is that Catherine can be near her husband, John Mineo, a featured dancer and actor in the production, whom she met in high school and married just before "Hello, Dolly" went into rehearsals.



*"Dolly" dancer, Cathy Hull.*

"We were lucky 'Dolly' was such a hit," says John. "I have friends who knocked themselves out in rehearsals only to have the show fold on opening night. Of course, when you sign for any show, that's the chance you take."

"You simply die if you don't pass an audition or the show folds," sighs Catherine. "Then the following morning you take out your leotards and get ready for the next audition...."

This is the last of our "Steps To Stardom" series. Please let us know if you enjoyed it. Are there any other areas of show biz you'd like us to cover? □





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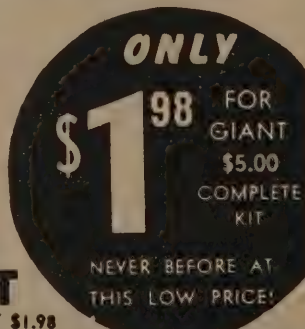
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## • CREATORS OF RAIN

(As recorded by Smokey & his Sister/ Columbia)

**SMOKEY**

In the beginning  
Land was stained  
Parched by the sun  
Deserts and plains  
Then the creators of land created rain  
I was that barren wasted land  
I was too weak to stand  
Then the creators of rain created you

High on a mountain growing bare  
Land was plenty trees were rare  
Then the creators of rain created air  
I was that mountain growing bare  
My life was empty nothing there  
Then the creators of air created you

There would be  
No land or seas  
No plants, no trees,  
No life, for me without you

Life had forgot the caring of  
Dreams that were lost to fade above  
Then the creators of rain created love  
I was that dream that life had made  
To search in endless hope and fade  
Then the creators of love

Created you for me

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## • I DIG GIRLS

(As recorded by J.J. Jackson/Calla)

**EDMOND KING**  
I dig girls, yes, I dig girls  
Big or small, short or tall  
I dig 'em all.

I dig girls back on the farm or in the city  
In any old town they sure look pretty  
Doing a dance or baking a cake  
Riding or walking they're simply great  
I dig girls, yeah, I dig girls  
On the beach or in the park  
Or at the movies where it's dark  
Teaching 'em or making 'em laugh or cry  
Watching 'em wiggle as they walk on by  
I dig girls, yes, I dig girls  
Big or small, short or tall  
I dig 'em all.

Yeah, I dig girls  
They're made to please  
Sweet as a plum no matter where they

may be from  
There ain't no fun for a guy without 'em  
That's why I'm so nuts about 'em  
I dig girls, yeah, I dig girls  
Big or small, short or tall  
I dig 'em all.

Yeah, I dig girls  
I dig Maxine, Francine, Mable Charlene,  
Abilene  
Yeah, I dig girls including Annabelle  
Big or small, but most of all they dig me  
Yeah, I dig girls early in the morning  
Yeah, I dig girls early in the evening  
Watching 'em wiggle as they walk on  
down the street  
Ummm I dig girls, yes, I dig 'em  
This old ton of fun  
Ooooo yeah, I dig Mabel, Ann, George,  
how did George get in there, Sam, no,  
not Sam  
I dig girls.

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●98.6

(As recorded by Keith/Mercury)

TONY POWERS

GEORGE FISCHOFF

Good morning sun

I say it's good to see you shining

I know my baby brought you to me

She kissed me yesterday

Hello you silver lin-in

Got spring and summer running

through me

Hey 98.6, it's good to have you back again

Oh hey 98.6 her loving is the medicine that saved me

Oh I love my baby, yes I do.

Hey everybody on the streets

I see you smilin'

Must be because I found my baby

You know she's got me on another kind of highway

I want to go to where it takes me

Hey 98.6 it's good to have you back again

Oh hey 98.6 her loving is the medicine that saved me

Oh I love my baby, yes I do.

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## ●SNOOPY VS. THE RED BARON

(As recorded by the Royal Guardsmen/Laurie)

GERNHARD

HOLLER

After the turn of the century

In the clear blue skies over Germany

Came a roar and a thunder men have never heard

Like the screamin' sound of a big war bird.

Up in the sky a man in a plane

Baron Von Rickaufen was his name

Eighty men tried and eighty men died

Now they're buried together on the countryside.

Ten, twenty, thirty, forty, fifty or more  
The bloody red Baron was rollin' up the score

Eighty men died trying to end that spree  
Of the bloody red Baron of Germany.

In the nick of time a hero arose

A funny looking dog with a black nose  
He flew into the sky to seek revenge

But the Baron shot him down "Das ist vild again!"

Ten, twenty, thirty, forty, fifty or more  
The bloody red Baron was rollin' up the score

Eighty men died trying to end that spree  
Of the bloody red Baron of Germany.

Now Snoopy had swore that he'd get that man

So he asked the great Pumpkin

for a new battle plan

He challenged the German to a real dog fight

While the Baron was laughing he got him in his sight.

The bloody red Baron was in a fix

He tried everything but he'd run out of tricks

Snoopy fired once and he fired twice

And that bloody red Baron went spinning out of sight.

(Repeat chorus).

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## •COLOR MY WORLD

(As recorded by Petula Clark/Warner Bros.)

HATCH

TRENT

You'll never see a dark cloud hanging 'round me

Now there is only blue skies to surround me

There's never been a gray day since you found me

Everything I touch has turned to gold. So you can color my world with sunshine everyday

Oh you can color my world with happiness all the way

Just take the green from the grass And the blue from the sky up above And if you color my world just paint it with your love

Just color my world.

Just as long as I know you're thinking of me

There'll be a rainbow always up above me

Since I found the one who really loves me Everything I touch is turning to gold, (Repeat chorus).

Sunshine yellow, orange blossom

Laughing faces everywhere, yeah

So you can color my world with sunshine yellow each day

You can color my world with happiness all the way

Just take the green from the grass

And the blue from the sky up above

And if you color my world just paint it with your love

Just color my world, color my world, color my world.

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## •I'VE GOT TO HAVE A REASON

(As recorded by The Dave Clark Five/Epic)

JENNY DAVIDSON

DAVE CLARK

There's something on your mind But you won't tell me

Tell me why you're crying

And I will help you, help you, help you

But I've got to have a reason

I've got to have a reason

I've got to have a reason

Why you're walking out on me.

If there is someone else then I would like to know

But you know I'm never ever gonna find out

If you won't tell me, tell me, tell me

But I've got to have a reason

I've got to have a reason

I've got to have a reason

Why you're walking out on me

If you tell me what you're thinking

Everything will be all right

Love will never leave your side

If you place your trust in me

I've got to have a reason

I've got to have a reason

I've got to have a reason

Why you're walking out on me

I've got to have a reason

I've got to have a reason

I've got to have a reason

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## •HOW DO YOU CATCH A GIRL

(As recorded by Sam the Sham and the Pharaohs/MGM)

RONALD BLACKWELL

Take a little piece of cheese and put it on a trap

If you don't catch a mouse then you're bound to catch a rat

Take a tiny, shiny hook and a little piece of bait

And you're bound to catch a fish if you're calm enough to wait.

But how do you catch a girl

How do you catch a girl

Won't somebody tell me, please

How do you catch a girl.

Daniel Boone took a rifle and a coonskin cap

Then he found an icy stream and he set a little trap

Then he took a bit of jerky and he took a little nap

Cause he knew he'd catch a beaver or a big muskrat.

But how do you catch a girl

How do you catch a girl

Won't somebody tell me, please

How do you catch a girl.

Well, I asked a local lover and he told me what to do

He said learn all the rockin' dances both old and new

But it's hard to do those dances with two left feet

So I've got to find a method that will work for me.

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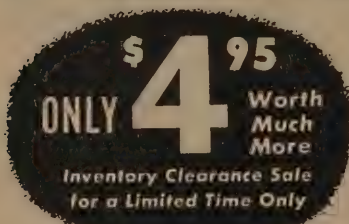
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# GROWING PAINS of the YOUNGBLOODS

We hadn't seen the Youngbloods perform since February 1966, so when we heard they were going to appear at the Cafe Au Go Go recently, we decided to drop by and see what had happened to them in ten months. They ran through four or five numbers, including their RCA Victor single "Grizzly Bear". Needless to say, they destroyed us. In fact we haven't been so impressed by a band since we ran across the Lovin' Spoonful. The tightness, humor, free swinging and improved musicianship of The Youngbloods proved the old adage, "The band that plays together stays together." We thought it would be interesting to find out, in their own words, how they have improved.

*HP: How would you say you have progressed since we interviewed you last? (See May, 1966 issue of HP).*

Jesse: Well, we're a real live band now. By that I mean we've got all our material together - we've weeded out tunes and weeded in tunes, and we've written lots of new stuff.

*HP: We really like "Grizzly Bear".*

Jesse: Oh, wait till you hear the album; it's out of sight. It even impresses Banana and if it impresses him and Joe, it must be really good. We've just taken shape totally. The last time I saw you I was playing a guitar. Now I'm playing bass. We went from five men to four. Banana plays guitar now as well as electric piano. We do three-voice things now. We've really solidified the things we've always done - from R&B to mush-mush ballads.

Joe: I think everyone is playing better individually and we're playing much better as a group. We're all going in one direction now.

Jesse: We've been playing for all kinds of audiences. From discotheque to college concerts to more coffee houses. We haven't yet come up against an audience that we didn't get some reaction out of. Wherever they started out, we got somewhere with them. We played one discotheque where the owner got upset because the people sat down and listened. He told us to put our talent into playing the top ten.

*HP: You mean you don't do "Louie, Louie"?*

Jesse: No. We probably would if we let Banana do it because he really likes it.

Banana: It's out of sight. I just bought the original version of it. It's by Richard Barry, who also wrote it. It's really good by him on the Flip label.

Jerry: Banana is an ethno-musicologist. He's got the original recording of that and the original of "If You Want To Make A Fool Of Somebody" and even the version of "Hound Dog" before Elvis did it.

Banana: Yeah, it's by Willy Mae "Big Mama" Thornton. She plays harmonica on it.

*HP: You used to play unamplified guitar. Was it difficult to switch to electric bass?*

Jesse: It was a hassle switching to electric because it's another whole instrument, but I fell in love with the bass. I didn't have any problem making my fingers work fast.


*HP: On "Grizzly Bear" you do some of the finest bass playing we've ever heard on record.*

Jesse: Oh, that's great. Our producer, Felix, mixed it well and I played it well. We've recorded before, but this was the first big time deal with all the moola and hoorah, and all the guys smoking cigars, slapping us on the back, saying we'll be big-time tomorrow.

Jerry: Yeah, they told us hurry up and be famous tomorrow.

(Continued on page 65)





When Mike Magoo states that the Blues Magoos try to create a sound that "the audience can get totally involved in," he's putting his finger on the "sound" objectives of this new, rising Mercury recording group.

And not only hours and days of rehearsal have gone into developing the inimitable sound of this Greenwich-Village-based quintet, but they labor additional hours with over three-quarters of a ton of equipment to maintain that deliberate sound on all their personal appearances and recording dates.

As a typical example, follow the Blues Magoos on a recent date which they worked at Arie Crown Theater, McCormick Place, Chicago, a cavernous 5,500-seat theater, where they opened a show that included the Association and the Lovin' Spoonful, in that order of appearance.

Producer-Promoter Frank Fried had asked all the acts to make an afternoon rehearsal. The Magoos, opening the show, were asked to be there at 4:30 P.M. At 3:20 P.M., they arrived with a panel truck full of their equipment.





# LET'S WATCH THE BLUES MAGOOS SET UP



Mike explains this time requirement to set up properly by pointing to the backliner of their first Mercury album, "Psychedelic Lollipop," which states: "To truly get the best audio fidelity pleasure it is suggested that this record be played at high volume."

In order to properly mix the elements of vocal and instrumental music, the Blues Magoos must work arduously with the audio crew of a vast auditorium like Arie Crown. First, the boys unlimber their vast array of electrical circuitry, amplifiers and microphones from custom-made drum cases in which they are housed to prevent damage in transport. As they are working on a rising pit band stand, the fivesome set up closer than they would normally work. They require about 15 minutes to establish a balance between themselves which allows for proper volume, yet does not eliminate hearing each other as they work.

Ralph Magoo has the roughest time setting up as he must put together his Vox Continental organ. He feels that his year-old electric portable organ gets the best tone outside of a Hammond electric organ. After putting the portable legs on the organ solidly, he starts working out on the organ. Because the "tonal range of the Vox can be staggering," he must be certain to hit the proper level of volume, and yet not be too overpowering in his output of sound.

The New York City quintet finally work thru the opening instrumental portion of their "We Ain't Got Nothing Yet" with Mike, who plays white-neck pre-1958 Fender Telecaster lead guitar, blending his sound with that of Peppy's rhythm guitar. Peppy, 17 years old, plays a Les Paul Custom Gibson guitar, circa 1952. Only about 300 of these gui-

tars were ever made. Peppy feels that this particular guitar gets the best sound for full rhythm impact. Then Ron Magoo adds the "bottom" of the rhythm with his powerful Fender Telecaster bass, a very rare 1951 instrument. The potent bass requires more adjustment between its Standell Super Imperial amplifier and the final feed thru the theater's huge sound system because the low decibel output of the guitar-bass causes more low vibrations which can be heard through the acutely-sensitive house p.a. system. And Ron must constantly watch his audio output because his instrument can easily overpower the guitars of Peppy and Mike.

Drummer Geoff, meanwhile, is setting up on a high stand behind the four other Magoos. The blonde drummer uses Ludwig equipment: a Hollywood modified model bass drum and an all-metal snare, together with two 20-inch Avedis Zildjian cymbals and the same brand of hi-hat cymbals. Geoff gets a crisper sound than many "rock" drummers. He tightens his snare to get some of this effect and he also uses Regal-Tip 5-B drum sticks. He avers that the nylon tips give him crisper sound and steadier performance. This is especially true on cymbal work, he adds.

All five of the boys unanimously favor the Standell amps for the variety of rooms which they work. Travelling over 100,000 miles per year with their equipment requires rugged and well-built amps. J.B. Lansing speakers are used in the amps because all feel that with these components they come as close as possible to an actual recorded sound performance in any size room. They spend 10 to 15 minutes working out the proper level for the room, just as a recording engineer would

measure properly what he wants to give the finest recorded sound.

"The first encounter with the Blues Magoos' sound is like a ride on a rollercoaster," Mike opines. "We attempt to make every hill and turn in our sound exciting and different. This goes for ballads as well as for our faster numbers. We want to be able to take any form of music and make it contain the aspects that are considered 'new'."

"The only form of electronic sound we use in our performances is thru a simple tape system that is manually manipulated, and it took long practice to produce this very distinctive Magoo sound," Mike continued. He said the group has continually disdained the use of commercially available sound gadgets such as fuzz-tones and treble boosters, etc. The Blues Magoos go on the theory that there is nothing really new in music. They attempt to bring to the attention of their listeners things that were always there, but that can be presented in a more dramatic way.

After the all-important instrumental base for their performance is established, the vocalists, Peppy and Ralph, step to their respective Shure 545 caroid microphones. The group actually carries three of these sensitive mikes. They are hooked up to Altec-Lansing 1567-A mixer amplifiers with low impedance inputs and to Altec-Lansing 1569-A 80-watt power amplifiers, all rack-mounted to provide easy portability. In addition, they use two Temple Sound Columns with six eight-inch speakers in each.

Then begins the final job of melding vocal and instrumental sound. While four of the Blues Magoos perform, one of them usually walks thru the location where they

are playing to personally help the house audio crew set up the proper balance between the voices and the instruments. It is the feeling of the Blues Magoos that each word of the lyric must be heard along with all the instrumental impact of the five instrumentalists.

This ultimate balancing job requires from five to fifteen minutes, with the Magoos doing three different types of numbers to assure that their performance will be absolutely right. In addition to "Nothing Yet," which has become a kind of theme song for them, they usually do a slow ballad, "Love Seems Doomed," which utilizes a lesser volume with more emphasis on the voices, and wind up with their dynamic presentation of "Tobacco Road," the "rock" standard which most truly shows the versatility and wide-range instrumental dynamics of the group.

After the late afternoon rehearsals, it's a rush trip back to their local hotel where they dress in their stage uniforms and, if possible, eat a fast dinner. The Blues Magoos believe in individuality in everything, from songwriting to musical performance, and extending to stage garb. All the boys dress in different garb and they all admit that these changes can take place from show to show. Like most of their "rock" contemporaries, they find some time to shop for mod clothing in nearly every city where they work.

Immediately after doing their show on this Chicago date, the five boys packed up their instruments and locked them in their dressing rooms and went out front to view the performances of the Association and the Lovin' Spoonful. They are all avid record collectors of contemporary music and enjoy seeing their fellow musician-vocalists in action. □



# WE READ YOUR MAIL (Continued From Page 14)

Dear Editor:

Kindly print this letter as soon as possible, as it means a great deal more to me than the average A.M. 5:00 - P.M. 10:00 day.

I am at this very minute engrossed, or rather a minute ago, in the August edition of Hit Parader.

I read the letter by Richard Chin of Providence, Ky., and would like my personal viewpoint expressed on the subject he brought up about Viet Nam.

I'm in my temporary room, in my hotel, in Saigon, listening to the music of the bombs on the outskirts of the city. They play a recently popular tune of death and destruction.

The bombs couldn't hold a candle to the "Stones" as far as impact goes, at least from where I sit, but they do have an effect.

I've tried to draw a picture of the drama here for one purpose, which I can only hope the critics in the states will dig.

It is *not* for one sitting on the sidelines in the States to criticize the War, either pro or con. Come on over here and you can *really* criticize. You may not criticize the War but you'll sure find something fast!

Just wanted everyone to know - this War stinks, and you only know just how much when you get here.

Helping the Vietnamese people is a wonderful thing. If...we would just help them in the right way.

All you helpful criticizing readers, just figure out the right way, and no sweat.

By the way, Editor, you've got a groovy thing going with this mag. Keep it up, pard.

Charles C. Blalock, Jr.  
AF19811559

9th Air Postal Squadron  
APO San Francisco, Calif.  
Saigon, Viet Nam

Dear "The Guy Who Really Reads The Mail",

This is a letter which you have never read before, because it has never been writ-

ten before. I am making it up as I go along.

Your magazine is driving me insane. I read the October issue from cover to cover, and found no mention of either Isreal Bond, Prince Valiant, Johnson & Johnson's plastic Band-Aid, or Alfred E. Newman's new rock folk group, "The Essence of Sewage Disposal". My disappointment at this discovery gave me hives.

Now, all kidding aside, I just want to tell you that I really dig your magazine. The October ish was one of the best that you've done.

I'm not really crazy, either; I'm just a Lovin' Spoonful fan. Incidentally, when is Zal going to get a nose job? His resemblance to Ringo is very confusing.

Your October article on the Beach Boys was groovy. But you'd better tell Brian Wilson that he's getting fat. I'd say he looks better with his hair above his ears, too.

The Beatles' section was also tough. It's good to see that you can afford extra pages in your magazine. Do it more often. By the way, why don't you print the words from "Revolver"? That album is weirder than this letter. I think that the whole group must've had a "Lestail and Kool-Aid" before they did "Yellow Submarine". All-in-all, your mag is almost worth 35¢ your readers pay for it.

So, keep up the good work, and remember that a stick in time saves nine, and that a Rolling Stone has a lot of hair.

Paul Mattson  
7 Jacqueline Drive  
Paoli, Pa.

Dear Editor:

I'd like to criticize Sonny's wife, Cher, for the way she shows her bosom to the viewers of the Hit Parader. And especially in the October issue of 1966. Before, I thought she was a modest kid, until I started to get this magazine. Now I see she ought to belong to a nudist colony.

Yours truly,  
Willbur McMaster  
McSherrystown, Pa.

Dear Editor:

Please print this so Sylvia Smith, who wrote in the Nov-

ember, 1966 issue, will be set straight. I'll agree with her on the two statements she made. True - the Beatles are the kings and the Animals are slaves, but she forgot one thing. The Rolling Stones are the emperors, over both the Beatles and the Animals. Let's not forget that.

In answer to a question sent to you by an enthused bass player (I'm one myself) from Reading, Pa., Bill Wyman has now switched from Framus and is using a tear drop shaped bass, called the Wyman Bass, made by Vox.

As for your magazine - it is the best magazine about rhythm and blues ever printed! Keep up the good work of discussing new sounds and I'll always read your magazine. Well, I think I've said enough.

An Enthused Bassist  
Brian Fedegna, Age 15  
Chicago, Ill.

Dear Editor:

I am the leader of a group called "The Wrong Way". There are five of us. We have been together for about one year. We play all around the San Francisco Bay area. We have played with such groups as "The Beach Boys", "The Standells", "The Styks", "Sons Of Chaplin", "Lost and Found", "The Electric Train", "The Quicksilver Messenger Service". We have always been a warm-up group, but one of these days we are going to make it big. Maybe a year or so from now. Anyone who would like to know more about us, can write to:

Norman Buller, Jr.  
200 Via La Cumbre  
Greenbrae, Calif.

Thank you very much for giving me a chance to publicize our talented group a little.

Dear Editor:

First of all, I want to say that I enjoy reading your magazine very much. I've been reading it for about two years now and have been sitting back patiently counting to ten while people write in and run the Animals down.

(In answer to Elizabeth Clasevah of New York, and Werner Hey of Dixon, Ill.)

If the Beatle lovers would sit down and compare the quality of the first songs they did to that which they are putting out now, they would detect a change, and quite a change. So how can they expect the Animals to sing the "House Of The Rising Sun" the same way now as they did three years ago?

These singers are human beings, not puppets or wind-up toys to jump at your command. It's about time fans started showing a little consideration. I am not putting down any singer or group, and never would as they work very hard to please us. Doesn't it seem logical that after singing a song hundreds of times, it would be a nice switch to change the lyrics or arrangements a little?

Eric Burdon is one of the greatest soul and blues singers in the business and when such greats as the Righteous Brothers and Joe Tex say this of him, who are you?

Diane Land  
Warren, Mich.

Dear Editor:

I would like to thank everybody who wrote to me concerning the Beatles and the Animals. I received from 50 to 75 letters. Most requested me to write back but you see it is not possible. Every day I received about six letters. If you want me to write to you, you can send me a stamp and envelope and I would be glad to write to you. Many thought I was about seventeen to twenty, but I'm only thirteen years old.

I asked those who agreed with me to write, not who didn't. Some of the letters used bad language and I did not bother to finish reading them. Thank you if you sent me pictures of yourselves. They were very nice. As I said in my last letter, everyone has their own opinion and those who got completely hysterical probably didn't understand. I'm not saying I'm the only one who can give remarks, but a few people (they know who they are) think that my opinion isn't respected. I received 75% of the letters from those who did agree with me.

(Continued On Page 62)



## ●GREEN BOTTLE LOVER

(As recorded by The Sparrow/  
Columbia)

DENNIS AND JERRY EDMONTON

I don't want no dirty old man  
trying to make time with you.  
I've got a plan to keep you hid from  
things you shouldn't do.  
Don't want you all hung up on things  
you'll never get  
I know you get around but this will  
keep you down  
Wonder if it's time to water  
My Green Bottle Lover.

I'm afraid to take a trip  
when I get back you might be gone  
You're in a groove that's kind of wierd  
don't keep it up too long  
Don't want you all hung up on things  
you'll never get  
I know you get around but this will  
keep you down  
Wonder if it's time to water  
My Green Bottle Lover.

You just stay inside and don't you  
scream to anyone passing by  
What you think will make them try  
to get you out. It is no use.

I don't want no dirty old man trying  
to make time with you  
I've got a plan to keep you hid from  
things you shouldn't do  
Don't want you all hung up on things  
you'll never get  
I know you get around but this will  
keep you down  
Wonder if it's time to water  
My Green Bottle Lover.

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lishing Co.

## ●ANOTHER NIGHT

(As recorded by Dionne Warwick/  
Scepter)

B. BACHARACH  
H. DAVID

Buy me a rose that never fades and dies  
And I'll show you a man who never ever  
'cheats and lies  
Buy me a star and if you can prove the  
star you buy just never disappears  
I'll show you a man who never, never,  
ever, ever bring you tears.

Another night when I'm all alone  
Another night without him  
Another night when I stay at home and  
worry so about him  
Oh I love him and my love makes me  
proud  
I need him if he doesn't come back I know  
I'll surely die.

Buy me a cloud that never brings you rain  
And I'll show you a man who never ever  
brings you pain  
Buy me a bird and if you can prove the  
bird you found patters its wings and still  
can't fly  
I'll show you a man who never, never,  
ever, ever leave you high and dry  
(Repeat chorus).

And he'll never, never, ever take me in  
his arms,  
(Repeat chorus).

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## ●TELL IT TO THE RAIN

(As recorded by the Four Seasons/  
Philips)

M. PETRILLO

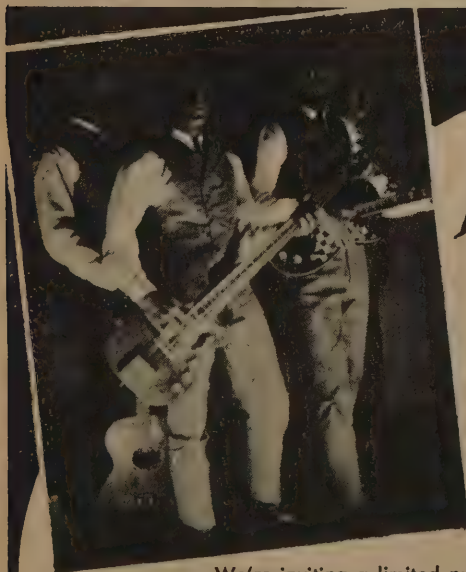
A. CIFELLI

You're crying now just like I used to  
cry before  
Turn off the tears girl  
I don't care anymore  
You can save all your lies because I've  
heard them all before  
Tell it to the rain and the stars that  
shine above  
That it's me you're thinking of and  
I'm your love  
Tell it to the rain.

I gave you love girl and got nothing  
in return  
How does it feel to feel what I had to  
learn  
Baby, don't say your sorry  
'Cause I'm just not concerned  
Tell it to the rain and the stars that  
shine above  
That it's me you're thinking of and  
I'm your love  
Tell it to the rain.

Tell it baby, yeah  
Tell it baby, yeah  
Tell it baby, yeah  
Yeah, yeah, yeah, yeah, yeah, yeah  
Tell it to the rain and the stars that  
shine above  
That it's me you're thinking of and  
I'm your love  
Tell it to the rain.

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# GRANNY'S



The Beatles



The Gurus



Peter Tork



Judy Collins



Smokey &  
Sister

Rolling Stones Mick Jagger and Keith Richard, song-writing team responsible for most of the group's major hits, have signed a music publishing deal that will guarantee them one million dollars over the next three years...The Beatles refused a million dollar offer for two concerts in New York. Some people don't need the money...Donovan will tour the United States the end of February...Peter Tork of the Monkees played at the Night Owl the same winter the Lovin' Spoonful were fired. He played guitar and banjo and did funny songs like "Albert the Alligator". His last four nights Peter sang off-key, "but he was such a charming performer we let him stay," owner Joe Mara told me...Smokey & His Sister have been signed by Columbia Records. The brother and sister duo sound like innocent young lambs on their first release, "You Can Find Me", backed with "Creators of Rain"...Mitch Ryder's father, who used to sing before he was married, wants to get back into show business again. So far though, no one has made him any offers...Whatever happened to John Lennon's father's singing career?...Cass Elliott's mother denies rumors that she's thinking of becoming a pop singer...Speaking of mothers, The Mothers Of Invention really knocked me off my rocker. They're a great, groovy, wowie-zowie group! During their songs, which are ten to fifteen minutes long, they do everything from classical music to the oldies but goodies of early rock & roll. Catch them in-person. It's a fantastic show...The Paul Butterfield Blues Band invited me to a party where I met Phil Qches, Judy Collins, The Doors and several other nice famous people who shook my hand and said Hi...Gene Pitney is making a ninety-minute film in Italy after his successful appearance at the San Remo Music Festival...Members of several rock groups have been getting together for jam sessions in lofts of Canal Street in New York. Groups represented have been The Mothers Of Invention, The Gurus, The Fugs, Lothar & The Hand People, The Jefferson Airplane and many others...Paul Anka's wife had a four pound, seven ounce girl named Alexandria...In the early days of The Animals — the original Animals — Eric Burdon and Alan Price once paid for their vacations by winning an amateur contest. Eric did an impression of Elvis Presley and Alan imitated Jerry Lee Lewis...Ron Elliott, Ron Meagher and Don Irving were drafted, so the Beau Brummels broke up, rather than try to replace the three key members...Granny Goes To The Movies:



# GOSSIP

Got any questions  
about the stars?  
write to Granny  
c/o Hit Parader  
Charlton Building  
Derby, Conn. 06418



The Mothers

"The Quiller Memorandum" is a nice, serious suspense story starring George Segal, Alec Guinness, Max Von Sydow and Senta Berger. It's one of the rare secret agent movies these days that doesn't turn into a ridiculous comedy...Chad & Jeremy plan an entire album based on The Adventures Of Alice (Of Wonderland fame) Through The Looking Glass. Sounds like fun... A new group you can't help noticing, especially if the lights go out, are the *Silent Glo*. They glow in the dark...Paul Simon, of *Simon & Garfunkel*, stopped in the middle of an interview and said, "I'm catching a cold", and left the room...Al Kooper is not doing an album of *Bob Dylan* songs...Only her hairdresser and her husband and sixty-eight million Beatle fans know for sure, but *Maureen Starkey* dyed her hair red...*Bobby Vee's* wife had a son...Two very funny comedy albums are *First Family 1968* (Verve), about Cary Grant as president of the United States, and *My Plumber Doesn't Make House Calls* (Capitol), about some very unusual occupations. Lots of laughs... *Jane Asher* refused an offer to co-star in an *Elvis Presley* movie...*Racquel Welch* is taking trumpet lessons...Three *Baby Beach Boys* are on the way. The wives of Mike Love, Al Jardine and Dennis Wilson are expecting. Isn't that nice?...*Yardbird Chris Dreja's* wife expects a visit from the stork, too...Three new Columbia Records groups are *The Peanut Butter Conspiracy*, *The Gentle Soul* and *The Rubber Band*. Whatever happened to those nice old groups like *The Harptones*, *The Cuff Links*, *Bobby Borsh* & *The Beets* or *The Kleptomaniacs*? How quickly everyone forgets... Gary Usher will produce the *Byrds* records...*Tom Jones* might sign with Motown Records...*The Beatles* make a special record for their fan club members in Britain each year. Latest one has *John Lennon* portraying a German Count, *Ringo Starr* a butler, *George Harrison* an elderly Scotsman and *Paul McCartney* the narrator... Actress *Julie Christie's* taking folk-singing lessons... *Frank Sinatra* and *Ella Fitzgerald* plan an album together...*Paul McCartney*, *Eric Burdon*, *Chas Chandler*, *Keith Moon* and many other famous people came to see the *Young Rascals* during their visit in London... *The Beatles* may supervise a recording session for *The Ronettes*...*Paul McCartney* and *George Martin* wrote the score for the *Hayley Mills* movie -- *John Lennon* had no part in it...Well, dearies, that's enough name-dropping for me. Be sure to read Music Spotlight and The Scene in this issue. Bye, dearies. □



Gene Pitney



Mama Cass



Brian Jones



Tom Jones



Flirty ..

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**MONEY-BACK GUARANTEE!**



**WE READ YOUR MAIL**  
(Continued From Page 58)

Don't fool yourselves. Nobody knows me and they really don't know if I have 84 friends. I do! And if you don't believe me, it's your problem. Of course, I have more now. People wrote: you now have 85 friends, counting me.

I really didn't think I'd receive so many letters. I have only one thing to say, no matter how many threatening letters I receive, I will still love and respect the Beatles, and still dislike the Animals.

Thanks again for writing.

Elizabeth Claseyah  
4444 Baychester  
Bronx, New York

Dear Editor:

While reading your January issue of HP, I noticed a sentence in the "Music Spotlight" which read: "If Jeff Beck leaves the Yardbirds, he'll start a group called The Beck Porch Majority."

I appreciate the reference, however slight, to that great group, "The Back Porch Majority". But I think they deserve a little more space than that. I haven't seen any articles in any magazine on them, and I think a hard working group like that should be given the exposure they deserve. I have written to your magazine previously about this matter, thinking that you could help me, since most of the other magazines devote most of their space to groups that have already made it. Since I didn't see anything mentioned in your following issues, I had just about given up. But your little slip of the typewriter shows that you have heard of them. Now, you can restore my faith in your magazine by writing a little more on them (and maybe even throwing in a picture). In fact, I'd be interested in hearing from any of your other readers who might have had the pleasure of discovering The Back Porch Majority for themselves.

Sincerely,  
Diane Stevenson  
622 Main St.  
Riverton, N.J.

Dear Editor:

If you don't print this letter, I'll cry. I simply must get some information about my favorite singer right away. I buy every issue of Hit Parader I see but I've yet to come across an article or picture of Ronnie Dove. Why?

He has an exceptional voice and he is versatile. I'm not as fortunate as other loyal fans, as I haven't met my favorite in person. When I play my Ronnie Dove records, I could sit and cry. Not since Johnny Ray has a singer belted out a ballad with so much emotion and feeling.

I'm sure there are many other fans who appreciate his style and quality. I'd like to hear from all of them.

Before I forget, I want to clear up something. For all those reading this: You're probably picturing me either as a 12-year-old impressionable girl or a 40-year-old married woman.

Forget it!

I'm single, 21 and happen to know what preference I have in music. I also dig Elvis, Dylan, Turtles and about a million other pop groups.

But, Ronnie Dove is tops and can't be touched in my book. Thanks for your time and space. I'll be looking forward to your assistance in helping me locate a Ronnie Dove fan club.

Sheila Barney  
East Lake Rd.  
Oswego, N.Y.

Dear Sirs:

Thanks for a very groovy magazine. Your articles on the Beatles, Stones and Dylan are marvelous. (Yes, I read between the lines of "Do The Rolling Stones Hate Their Fans?" and, as a loyal Stones' fan, I'd like to thank you.)

While on the subject of the Stones (I'm rarely off it), I have a word or two to say about the cover of "Have You Seen, etc?" A lot of people think it in bad taste, but I find it terribly funny. Even me dear old mum laughed at it. I mean, sure the Stones are in drag, but it's such an off-beat sort of drag you'd have to be trying really hard to see anything obscene about it.

To get back to praising "Hit Parader", it was very good of you to revise your opinion of "Aftermath". Only a conscientious music critic would bother to do that. Think you could see your way to doing the highly improbable and changing your opinion of "H.S.M."?

One last thing, could you please do an article on Bill Wyman, the most fantastic Stone of all?

Sincerely,  
Anne Mooton  
Empress Hotel

Peterborough, Ont., Can.  
P.S. Would you let your maiden aunt listen to "Going Home"??

Dear Sirs:

In your recent column, "The Scene", you said that the 10% of the music is put out by the same groups and the rest is put out by an on-and-off group and is trash. The good groups you said are the Beatles, Yardbirds, Stones, Byrds, Lovin' Spoonful, Simon & Garfunkel, Bob Dylan, and the Beach Boys. You didn't mention the Kinks, Herman's Hermits, the Mamas and Papa's, Jan & Dean, Gary Lewis, the Four Seasons, Pet Clark and more. The other 90% is not trash.

Thank you,  
Dave Evans  
6825 Kingsgrove  
Columbus, Ohio 43209

Dear Editor:

It's about time I wrote you and told you how much I appreciate your mag. And I want to thank you, too. Before I picked up my first copy of H.P. I thought I was a weirdo. I figured I was the only person in the world that liked R&B, R&R, symphonic music, etc.

Also, if you ever consider cutting out "Platter-Chatter", don't! It's great! So is the "Scene" and "Tempo". But! (it always happens, doesn't it?) Beatles' Dreams stunk! Too much of a groupie appeal.

Here's one for you (L.P., that is). "The Ventures on Stage" on Dolton. Ah! Don't laugh. This L.P. is a great example of how great musicians can make a cruddy song ("Wipeout", like I said, cruddy) sound great! And

their arrangement of "Caravan" is the grooviest! Nokie Edwards puts some hairy hot kicks in it. I think "Platter-Chatter" ought to cover it.

Again thanks for your mag. It's great ('course you already know that!)

An H.P. follower,  
Dan Smith  
1325 Honeywood  
Crestwood, Missouri 63126

Dear Editor:

In December's issue of Hit Parader I read that, according to you, "Wipeout" by the Surfaris was the worst record ever made. I disagree! So do a lot of my friends. You also put trashy and untrue articles in your magazine. I know you never print the letters that don't praise you, but I had to get it out of my system.

Dawn Howard  
1214 Hemlock St., N.W.  
Washington, D.C. 20012

Dear Monkees and Editor:

The reason I said Monkees is because I like the Monkees and the way they act. I watch the Monkees on TV. I've been waiting for them to come to my city like they said on TV. I wish I could meet the Monkees, but it seems I never can. Sometime when you see the Monkees, will you please tell them about me, and that I like them.

My name is Gary Gisbrecht and I am 11 years old. I think you have done a thorough job printing the Hit Parader. As far as I'm concerned, I'm not a real swinger, but I really like your swinging singers. The Beatles are all right, but since I heard the Monkees, I think the Monkees are the biggest swingers I have heard in my life.

Gary Bisbrecht  
518 West King St.  
Aberdeen, Wash.

P.S. If you do see the Monkees, will you tell David, Mike, Peter and Micky to write me a letter and to send a picture of each of them.

We invite all readers to send comments, criticism, questions and requests to:  
**WE READ YOUR MAIL, HIT PARADER,**  
CHARLTON BUILDING, DERBY, CONN.



## ●RIDE RIDE RIDE

(As recorded by Brenda Lee/Decca)

**LIZ ANDERSON**

If you don't want me baby  
If you're not satisfied  
If you don't care  
Get on your horse and ride, ride, ride.

Since you got on your high horse  
Those fancy friends you've found  
You had a hard time seeing me  
You don't look that far down  
You talk about me baby  
You try to tear me down  
But while you're throwing dirt at me  
You're slowly losing ground  
(Repeat chorus).

I'll have your second fiddle returned  
to you today

'Cause baby that's one instrument  
I've never learned to play  
(Repeat chorus).

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## ●BLUE AUTUMN

(As recorded by Bobby Goldsboro/  
United Artists)

**BOBBY GOLDSBORO**

Blue autumn, fallin' leaves of red and  
gold

Pretty colors I am told  
But I see only shades of blue  
Because I'm losing you.

Blue autumn, there's a rainbow in the sky  
But no matter how I try  
I still see only shades of blue  
Because I'm losing you.

Such pretty colors I am told  
There for all to see

But fallin' leaves of red and gold  
Have all turned blue to me.

Blue autumn, a love like you I'll never  
know

Other girls may come and go  
But I'll see only shades of you  
And all my autumns will be blue.

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## ●PRETTY BALLERINA

(As recorded by The Left Banke/  
Smash)

**M. BROWN**

Had a date with a pretty ballerina  
Her hair so brilliant that it hurt my eyes  
I asked her for this dance and then she  
obliged me

Was I surprised, yeah  
Was I surprised, girl not at all.

I called her yesterday  
It should have been tomorrow  
I could not keep the joy that was inside  
I beg for her to tell me if she really  
loved me  
Somewhere a mountain is moving  
I'm afraid it's moving without me.

Had a date with a pretty ballerina  
Her hair so brilliant that it hurt my eyes  
I asked her for this dance and then  
she obliged me  
Was I surprised, yeah  
Was I surprised, girl not at all.

When I awake on a dreary Sunday  
morning  
I open up my eyes to find there's rain  
And something strange within says  
go ahead and find her  
Just close your eyes, yeah  
Just close your eyes and she'll be  
there, she'll be there, she'll be there.  
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Co.

## ●STANDING IN THE SHADOWS OF LOVE

(As recorded by The Four Tops/  
Motown)

**HOLLAND**

**DOZIER**

**HOLLAND**

Standing in the shadows of love  
I'm getting ready for the heartaches  
to come  
Standing in the shadows of love  
I'm getting ready for the heartaches  
to come.

I want to run but there's nowhere to go  
'Cause heartache will follow me I know  
Without your love, the love I need  
It's the beginning of the end for me  
'Cause you've taken away all my reasons  
for living

When you pushed aside all the love I've  
been giving

Now wait a minute

Didn't I treat you right now baby, didn't  
I

Didn't I do the best I could now didn't I  
So don't you leave me standing in the  
shadows of love

I'm getting ready for the heartaches to  
come

Don't you see me standing in the shadows  
of love

Trying my best to get ready for the  
heartaches to come.

All alone I just shouldn't be  
With misery my only company  
It may come today and it might come  
tomorrow But it's for sure I ain't  
got nothing but sorrow  
Now don't your conscience kinda  
bother you

How can you watch me cry

After all I've done for you

Now hold it a minute

Gave you all the love I had, now  
didn't I

When you needed me I was always  
there now wasn't I

Standing in the shadows of love  
Getting ready for the heartaches  
to come.

I'm trying not to cry out loud  
You know crying ain't gonna help me  
now

What did I do to cause all this grief  
Now what'd I say to make you want  
to leave

Now wait a minute

Gave my heart and soul to you now  
didn't I

And didn't I always treat you good now  
didn't I

I'm standing in the shadows of love  
I'm getting ready for the heartaches  
to come

Don't you see me standing in the shadows  
of love

Trying my best to get ready for the  
heartaches to come.

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## ●MARY MARY

(As recorded by the Monkees/  
Colgems)

**MIKE NESMITH**

Mary, Mary, where are you going to  
And Mary, Mary, can I go there too  
This one thing I will vow you  
I'd rather die than live without you  
Mary, Mary, where are you goin' to  
Mary, Mary, tell me truly  
Oh what did I do to make you leave me  
Whatever it was you know I didn't mean to  
I'd never try, try to hurt you  
Mary, Mary, where are you goin' to.

What more Mary can I do  
To prove my love is true to you  
I've done more than any clear thinkin'  
man would do

Mary, Mary, it's not over

Wherever you go child

I will follow until I win your love again  
And stand beside you, but until then

Mary, Mary, where are you goin' to.  
Don Kirshner, President

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umbia Music, Inc., 711 Fifth Avenue,  
New York, New York.

## ●STAND BY ME

(As recorded by Spyder Turner/MGM)

**GLICK**

**KING**

When the night has come, oh yeah

And the land is dark

And the moon is the only light we'll see  
I won't cry, I won't cry

No I won't shed a tear

Not as long, not as long as you stand  
by me.

Sometimes I sit down and I wonder

I sit down and I wonder, baby

I wonder if you love me

Do you love me?

Like you say you do

A friend of mine Jackie Wilson might

say

Please don't go

Jackie Wilson might say please, oh yeah

Oh my darling, won't you stand by me.

David Ruffin of the Temptations might  
say

I've got sunshine on a cloudy day, yeah  
When it's cold outside I've even got  
the month of May.

Bill Stewart might say

A-baby, a-baby, a-baby

Won't you come on, come on, come on  
home to me now

My darling, I said right now, oh yeah  
Oh my darling, won't you stand by me.

Smokey Robinson of the Miracles might  
say

I will build you a castle with a tower so  
high

It reaches the moon

I'll get the melodies from birds that fly.

Chuck Jackson might say

Anyday now, don't fly away my beautiful  
bird

Baby, baby, baby, baby,

Oh my darling, won't you stand by me.

But my name is Spyder Turner and I'll  
get down on my knees and say

Darling, don't go

You know that I need your love so dog-  
gone bad

Come on girl and stand by me.

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## ●GREEN GREEN GRASS OF HOME

(As recorded by Tom Jones/Parrot)  
**CURLY PUTMAN**

The old home town looks the same as I  
step down from the train  
And there to meet me is my Mama and  
Papa  
And down the road I look and there runs  
Mary hair of gold and lips like cherries  
It's good to touch the green green grass  
of home  
Yes they'll all come to meet me arms  
a reaching smiling sweetly  
It's good to touch the green green grass  
of home.

The old house is still standing tho' the  
paint is cracked and dry  
And there's that old oak tree that I used  
to play on  
Down the lane I walk with my sweet Mary  
hair of gold and lips like cherries  
It's good to touch the green green grass  
of home.

Then I awake and look around me at  
the grey walls that surround me  
And I realize that I was only dreaming  
For there's a guard and there's a sad  
old Padre arm and arm we'll walk  
Again I'll touch the green green grass  
of home.

Yes they'll all come to see me in the shade  
of that old oak tree  
As they lay me 'neath the green green  
grass of home.

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Co., Inc.

## ●IT'S NOW WINTER'S DAY

(As recorded by Tommy Roe/ABC)  
**TOMMY ROE**

Everyone is warm inside their houses in  
the snow  
The mercury is dropping down to minus  
10 below  
Outside it's chilling but inside it's  
thrilling  
With fireplaces burning and records  
that keep turning.  
And you and I snuggled warm in each  
other's arm  
Listening to silent sounds as the snow  
packs the ground  
Perfume hair that I smell  
Essence that I like so well.  
Gone is the green grass  
The trees have turned brown  
The sky's gone gray  
It's now winter's day.

The parks are empty  
No squeaks on the swings  
No kids are at play  
It's now winter's day.  
You are my winter  
The days and the nights  
In our kind of way  
It's now winter's day.

Our love will be stronger  
Amid winter's chill  
Inside we will play  
It's now winter's day.

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## ●KNIGHT IN RUSTY ARMOR

(As recorded by Peter & Gordon/  
Capitol)

**MIKE LEANDER  
CHARLES MILLS**

Long ago in days of old  
There lived a knight who wasn't quite  
as bold as a knight should be  
He rode an old grey mare called Bess  
A searching for a damsel in distress  
Just to see if he could set her free  
See the knight in rusty armor ride to  
her aid  
Trusty sword is hanging at his side with  
a rusty blade.

Up the tower steps he sneaked  
But as he moved his rusty armor squeaked  
such a mournful note  
And all the sentries at their post  
Thought it must have been the castle  
ghost  
They jumped for their lives in the moat  
So the knight in rusty armor won his fair  
maid  
He had no need to draw his trusty sword  
with a rusty blade.

As he bent to kiss his bride  
He found that he was rusted up inside  
in his battle dress  
Still they married and had twins  
A boy and girl and both arrived in tins  
And I must confess I can't guess how  
the knight in rusty armor stayed in  
the pink

Every suit of armor ever made has a kink,  
a chain mail vest with a missing link.

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YOUNGBLOODS  
(Continued from page 55)

Jesse: We spent almost three months on the album to do it right. RCA has given us our big chance; when we recorded before, we weren't ready to record. You see, I was a folk singer before, so the other recording company had a preconceived notion. When you know somebody who's been a carpenter for five years and suddenly he shows up and says I'm a great actor, you still think of him as Charlie the carpenter. So I was always Jesse Colin Young the folk singer with a bunch of guys who think they're playing rock and roll. The other company had no interest in the band. That was fine with us because we weren't interested in them, either. When we went with RCA, we wanted to try to make the records sound as good as we are in-person. Now the records are so good we try to sound as good as the records. We're still doing traditional blues and more ragtime as evidenced by "Grizzly Bear". Thanks to old Jerry Corbitt, the fabulous ragtime picker of 1922.

HP: *What's going on in the drum department?*

Joe: I got a cow bell which I'm working into the arrangement of a new song.

Banana: And he plays maracas with his nose.

Joe: Yeah. I play maracas sometimes. I can play a lot louder drums now than before. I'm a real rock and roll drummer now. You see, I used to be a jazz drummer.

Banana: You can't go back.

HP: *What were some of the changes you had to go through?*

Banana: We hollered at him a while.

Joe: I had to tune the drums completely different. I've even changed the way I hold the drumsticks in order to play rock and roll. I hold them straight-handed like Ringo. You can hit a lot harder and be more accurate. You can't play as intricately but you don't need to.

Jesse: I think Joe plays a lot more intricately than a lot of rock drummers. He plays the instrument, not just the beat.

Jerry: Yeah, Joe still plays a lot of drums.

Jesse: We've all learned to stay out of each other's way. It's like four-track tape. We all learned to stay on our own track and play on our track. Because we're four now instead of five. We have more freedom. Everybody can pretty much play what they want to.

HP: *Talk some more about the problems you had switching from 6-string to bass.*

Jesse: The first four strings of a guitar are the same as a bass. I've played a lot of rhythm guitar so I know the chords. If you know the positions, you've got it knocked. You know where the notes are and the roots of the chords. I went at bass in a sort of left-handed way. I listened to the band and figured out where I thought the bass should be. I heard holes and played in those holes.

HP: *You play a lot more walking bass than most rock bassists.*

Jesse: Yeah. I got into that after a while. You can hear it on "Grizzly Bear". It was the right thing to do. The biggest thing is learning to play with your fingers. I started off with my thumb, then a pick and now I use fingers. That big, fat, honking tone you hear on "Grizzly Bear" could only be done with fingers. You couldn't do that with a pick.

HP: *What were you doing before you joined this band?*

Banana: I was in a rock and roll, R&B type band but it wasn't as complicated as this one. Before that I was in bluegrass playing 5-string banjo.

Jerry: I sang ragtime and traditional tunes - a folk singer of sorts. I played 12-string a lot too. I went into rock and roll because I liked the idea of playing with three



*Left to right: Jesse, Banana, Joe and Jerry get away from it all. "You have to go back and find your old self because you're a different person when you work."*

other people. The size of the sound of electronic instruments was nice. It gave me a chance to write songs for a band. The idea of going to a larger, more involved audience impressed me. The quiet, subdued folk audience is what got Jesse and me talking about an electric band. In rock and roll the kids will really get involved with how the music feels. It's very different from one person playing a guitar and singing.

Jesse: I found something exciting in putting together an intricate band and making everything work smoothly together. It's like building a complicated electronic machine. The volume was another attraction for me. You make an audience listen. If you make good music, the audience can't get away. The folk audience has to come to listen. But with electric instruments you can make the sound as clean as possible. I love it when Joe pounds on the drums. My feelings about our music now are as powerful as all the watts and vibrations the band generates. Banana: The only thing I liked before rock and roll was Gilbert & Sullivan. My father took me to see all those things and I had all the records. But guys like Fats Domino and songs like "Earth Angel" made me a rock and roll addict. I just love it.

Joe: The Beatles attracted me to rock and roll. They got me interested in it as a musician. I liked rock and roll as a kid, but when I got interested in drums, I went into other things. Also the thought of making money attracted me to rock and roll.

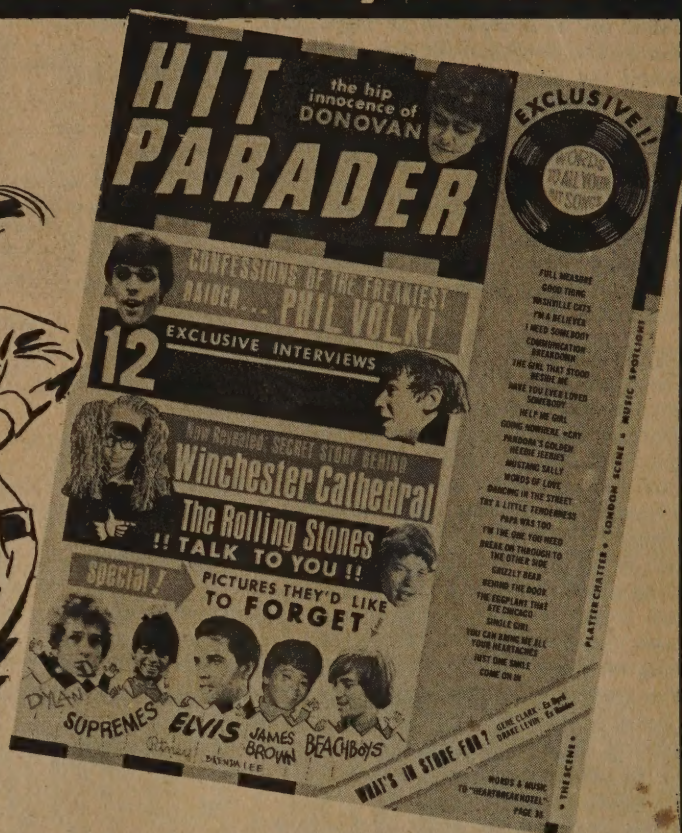
HP: *If you get big, how will you protect your sanity and not let the phony music business stuff get you down?*

Jesse: I think you have to hide away. So many entertainers lust after land and houses in the country. When you're in high gear, money show business, you get a big dose of people and not all of those people are pleasant. To keep your sanity, you have to get away from it. You have to look at trees and the ocean and "listen" to silence. We're starting to run into problems now, but we're surviving. We run off and do one thing or another that gets us back to feeling like everyday guys. Then we go into ninth gear again. When you're in ninth gear, flying three airplanes a day and shaking a million hands and you're playing, running and not sleeping, you lose your identity. You have to go back and find your old self because you become a different person when you work. □



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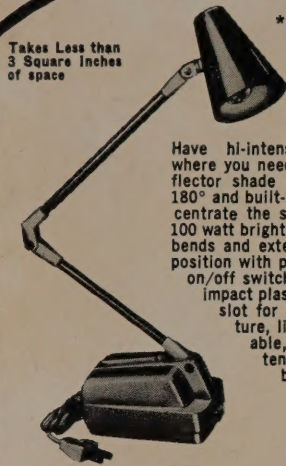
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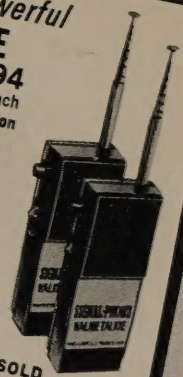
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BUYERS CLUB OF AMERICA 210 S. Des Plaines St. Dept. BC-71 Chicago, 60606

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	Non-Members		Non-Members
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<input type="checkbox"/> Accordion	<input type="checkbox"/> Trumpet	<input type="checkbox"/> Ukulele
<input type="checkbox"/> Organ—	<input type="checkbox"/> Cornet	<input type="checkbox"/> Clarinet
pipe, elec-	<input type="checkbox"/> Saxophone	<input type="checkbox"/> Trombone
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Do you have instrument? ☐ Yes ☐ No

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City.....

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